



BODHI

International Journal of Research in Humanities, Arts and Science

An Online, Peer Reviewed, Refereed and Quarterly Journal

Vol: 2

Special Issue: 22

April 2018

E-ISSN : 2456-5571

UGC approved Journal (J. No. 44274)



**CENTRE FOR RESOURCE, RESEARCH &
PUBLICATION SERVICES (CRRPS)**

www.crrps.in | www.bodhijournals.com

BODHI

BODHI International Journal of Research in Humanities, Arts and Science (E-ISSN: 2456-5571) is online, peer reviewed, Refereed and Quarterly Journal, which is powered & published by **Center for Resource, Research and Publication Services, (CRRPS)** India. It is committed to bring together academicians, research scholars and students from all over the world who work professionally to upgrade status of academic career and society by their ideas and aims to promote interdisciplinary studies in the fields of humanities, arts and science.

The journal welcomes publications of quality papers on research in humanities, arts, science. agriculture, anthropology, education, geography, advertising, botany, business studies, chemistry, commerce, computer science, communication studies, criminology, cross cultural studies, demography, development studies, geography, library science, methodology, management studies, earth sciences, economics, bioscience, entrepreneurship, fisheries, history, information science & technology, law, life sciences, logistics and performing arts (music, theatre & dance), religious studies, visual arts, women studies, physics, fine art, microbiology, physical education, public administration, philosophy, political sciences, psychology, population studies, social science, sociology, social welfare, linguistics, literature and so on.

Research should be at the core and must be instrumental in generating a major interface with the academic world. It must provide a new theoretical frame work that enable reassessment and refinement of current practices and thinking. This may result in a fundamental discovery and an extension of the knowledge acquired. Research is meant to establish or confirm facts, reaffirm the results of previous works, solve new or existing problems, support theorems; or develop new theorems. It empowers the faculty and students for an in-depth approach in research. It has the potential to enhance the consultancy capabilities of the researcher. In short, conceptually and thematically an active attempt to provide these types of common platforms on educational reformations through research has become the main objective of this Journal.

Dr. S. Balakrishnan

Publisher and Editor - in - Chief

bodhijournal@gmail.com

www.bodhijournals.com



BODHI INTERNATIONAL JOURNAL OF RESEARCH IN HUMANITIES, ARTS AND SCIENCE (BIJRHAS)

An Online, Peer reviewed, Refereed and Quarterly Journal

EDITORIAL BOARD MEMBERS

Publisher and Editor-in-Chief

Dr. S. Balakrishnan

Executive Director,
Centre for Resource, Research and Publication Services (CRRPS)
Tamil Nadu, India

Vice Editor-in-Chiefs

Dr. Manimangai Mani

Senior Lecturer, Department of English,
Faculty of Modern Languages and
Communication, Universiti Putra Malaysia,
Selangor, Malaysia

Dr. Mamta Brahmabhatt

Associate Professor of Management,
B.K. School of Business Management,
Gujarat University, Ahmedabad, Gujarat, India

Pradeep D. Waghmare

Assistant Professor of History,
Ramnarain Ruia College,
Mumbai, Maharashtra, India

Dr. B. Jeyanthi

Assistant Professor & HOD of English,
Anna University, Tirunelveli Region,
Tamil Nadu, India

Dr. T. Marx

Senior Lecturer, Department of English,
Faculty of Modern Languages and
Communication, Universiti Putra Malaysia,
Selangor, Malaysia

Mr. B.P. Pereira

Visiting Professor of English in Journalism,
Madurai Kamaraj University,
Madurai, Tamil Nadu, India

Editorial / Review Board

Dr. Sunil S. Narwade

Professor, Dept. of Economics,
Dr. Babasaheb Ambedkar Marathwada
University, Aurnagabad, Maharashtra, India

Dr. V.N. Kendre

Assistant Professor of Sociology,
University of Mumbai, Mumbai,
Maharashtra, India

Dr. Nana Pradhan

Assistant Professor of Physics,
Ramnarain Ruia College, Mumbai,
Maharashtra, India

Dr. Prasenjit Panda

Assistant Professor, Dept. of English & Foreign
Languages, Guru Ghasidas Vishwavidyalaya,
Koni, Chattisgarh, India

Dr. H.S. Rakesh

Assistant Professor of History,
Davangere University, Karnataka, India

Dr. Indira Banerji

Assistant Professor of English, Yogoda Satsanga
Mahavidyalaya, Ranchi University, Ranchi,
Jharkhand, India

Dr. Punam Pandey

Assistant Professor, Dept. of English & Modern
European Languages, JR Handicapped
University, Chitrakoot, UP, India

Dr. Harshad Bhosale

Assistant Professor of Political Science,
Kirti College, Mumbai, Maharashtra, India

Dr. H.M. Kantharaj

Assistant Co-ordinator of Education,
Davangere University, Karnataka, India

Dr. Vipin Kumar Pandey

Associate Professor of English & Other Foreign
Language, DSM National Rehabilitation
University, Lucknow, UP, India

Dr. B.V. Dhananjaya Murthy

Assistant Professor of Political Science,
Davangere University, Karnataka, India

Dr. Vijaykumar Chavan

Assistant Professor of Chemistry,
Ramnarain Ruia College, Mumbai,
Maharashtra, India

Dr. Vijay Shankar Sharma

Assistant Professor of Special Education,
DSM National Rehabilitation University,
Lucknow, UP, India

Dr. Sunil Shankadarwar

Assistant Professor of Botany,
Ramnarain Ruia College, Mumbai,
Maharashtra, India

Mr. Amit Agnihotri

Assistant Professor & Head of Information
Technology, JR Handicapped University,
Chitrakoot, UP, India

Dr. Vaishali Pusate

Assistant Professor of Zoology,
Ramnarain Ruia College, Mumbai,
Maharashtra, India

Dr. P.V. Mahalinge

Assistant Professor of Hindi,
Ramnarain Ruia College, Mumbai,
Maharashtra, India

Dr. Neelkanth Bankar

Associate Professor of Psychology,
University of Mumbai, Maharashtra, India

Dr. Rajeshwar Andhale

Associate Professor of Mathematics,
Ramnarain Ruia College, Mumbai,
Maharashtra, India

Dr. Anupama Mujumdar

Assistant Professor of Philosophy,
Ruparel College, Mumbai, Maharashtra, India

Dr. Parvez Shamim

Assistant Professor of Physical Education &
Sports, Government P.G. College, Noida,
G.B. Nagar, UP, India



SRI PARASAKTHI COLLEGE FOR WOMEN

(An Autonomous College of the Manoniam Sundaranar University)

Re-accredited with 'A' Grade (3.38) by NAAC

[Under the Management of H.R. & C.E. Dept]

Courtallam- 627802, Tamil Nadu, India



Thiru.A.T. Paranjothi

Secretary

I am immensely happy that the Department of English and Research Centre is organizing an International Conference on “English Literature- A Tool for Social Upliftment” in collaboration with L Ordine Nuovo Publication on 7th March 2018.

Literature and Language are the two imperative requirements for human upliftment. As there is an ever increasing demand for literature teaching, innovative techniques and approaches for language, it would be a fitting gesture to organize such a Conference as this international level paves way for pooling national and international resources with the academic exchange of expertise from eminent language experts and researchers worldwide. The strategies employed in teaching one language and literature will definitely contribute that of other language literatures. Hence it would be a feast to the minds of budding scholars and teachers to be aware of various literatures, also the innovative teaching methods of language and literature.

I am sure that the Conference will provide a fruitful interaction among teachers, scholars and students of various languages from several corners of the globe.

I wish the Conference organized by the Department of English and Research Centre a grand success.



SRI PARASAKTHI COLLEGE FOR WOMEN

(An Autonomous College of the Manoniam Sundaranar University)

Re-accredited with 'A' Grade (3.38) by NAAC

[Under the Management of H.R. & C.E. Dept]

Courtallam- 627802, Tamil Nadu, India



Dr. (Tmt) K. Thiripurasundari

Principal

I am happy to note that the Department of English, Sri Parasakthi is organizing an International Conference on “English Literature- A Tool for Social Upliftment” in collaboration with L Ordine Nuovo Publication on 7th March 2018.

I am sure it will enlighten the importance of Teaching language and literature. There is an intimate connection between literature and life. It is, in fact life which is the subject matter of literature, and by teaching any language & its literature, it improves the vocabulary, exposes imagination and learning of general human interests. It also develops the creative thinking, which enhances the depth in knowledge and feels pleasure in actual application. By organizing this type of conferences the students will be more benefitted and the reflection will be on the society. This is exactly what we have to do in the present day context.

The Department has been quite active in organizing such programmes in order to provide opportunities for teachers and scholars of this area to discuss academic problems so as to enhance their professional competence and research capability.

I appreciate and congratulate the Head of the Department of the English and Research Centre Mrs. A.S. Radha & Dr. (Mrs.) S. Karthika and all the staff members of the Department of English and student volunteers who are actively involved in organizing this Conference. I wish the Conference all success. And I wish the department to bring immense laurels to Our College.

From Editors' Desk

Lexically 'Conference' means a formal meeting for discussion or debate, even an event for exchange of information and views. It has many avenues, one among is the International level which came practically result-oriented event at Parasakthi College, Courtallam on 7th March 2018, jointly organized with L Ordine Nuovo Publication, Tamil Nadu., under the style and title on 'English Literature: A Tool for Social Upliftment' studied with many sub-themes to ease the participants to involve and commit fully in the event with their views and write-ups before the dignified audience to assess its truth and value, besides need and importance on personal discussion before it go for a printed form.

This special issue comes in multiple volumes on English literature. The first volume consists of 25 articles in English literature. The articles touch an area of the researchers' interest in literature. They also explore the new avenues where people find something could be filled in with. The published articles in this volume bridge the gap in the field of English literature. The articles are highly informative with exhaustive research and outcomes are quite innovative and enlightening. The readers of these articles will have something to store for their life.

The editorial team appreciates all the contributors for their research novelty and innovative outcomes. We also appreciate all the readers who invest their time to cherish these ideas into practical steps. Language is to express and literature is to follow and live. We sincerely thank the publishers and the team who put their effort to bring out this special issue.

At this Moment we make our Sincere thanks to Management and all faculty fraternity of English Department for this Successful Academic event backed by their wholehearted contributions and supports, which exhorted us at large that are really appreciably commendable.

Special Issue Editors

Mrs. A. S. Radha

*Head & Assistant Professor, Department of English
Sri Parasakthi College for Women, Courtallam, Tamil Nadu, India*

Dr. (Mrs) S. Karthika

*Head & Assistant Professor, Research Centre in English
Sri Parasakthi College for Women, Courtallam, Tamil Nadu, India*

Mr. B.P. Pereira

*Visiting Professor of English in Communication Studies
Madurai Kamaraj University, Madurai, Tamil Nadu, India*

Dr. S. Balakrishnan

*Publisher
L Ordine Nuovo Publication, Tamil Nadu, India*

About the Editors



Mrs. A.S. Radha, M.A., M.Phil., has been working in the Department of English, Sri Parasakthi College for Women, Courtallam since 2006. At present, she holds the post of Head and Assistant Professor of Department of English. She did her undergraduate and postgraduate in Holy Cross College, Nagercoil. She did her M.Phil Dissertation in American Literature. Her Area of Specialization is Indian Writing in English. She has participated in various National and International Seminars and conferences. She has been the resource person to various institutions. With great

enthusiasm and cooperation from the department members, she successfully carries the department activities.



Dr. S. Karthika, awarded her Ph.D degree in 2013 in British Literature from Alagappa University, Karaikudi, Tamilnadu, India. She did her M.A & M.Phil in English from the same University Securing University First and Fifth rank respectively. She has been working as Assistant Professor in English in the Department of English, Sri Parasakthi College for Women, Courtallam, Tamilnadu since 2009. At present, she holds the post of Head of the Research Centre in English. Her area of specialization is British literature and Commonwealth literature. Her area of Interest in research is ethnic studies, gender studies, diasporic literature,

fourth world literature and all the postcolonial studies. Apart from literature she is also interested in teaching language studies like linguistics, phonetics, communication skills and soft skills. She has updated her qualification with, M.B.A in Human Resource Management, B.Ed & M.A in Hindi, M.A in Mass Communication & Journalism, M.A. in Linguistics and currently doing M.A in Translation studies and Psychology. She has published more than 36 research articles in various reputed journals and books with ISBN. She has received silver medal titled as the Young Researcher Award for the best paper presentation in the International Conference on Classical Literature: East and West organized by Department of English and Foreign Languages, Alagappa University and Centre for Excellence for Classical Tamil on March 2008. She has also participated and presented more than 35 research papers in various National and International Seminars/Conferences.



Mr. B.P. Pereira, Founder Director of SPEECH POINT is a Soft skills / HR / English trainer after his M.A.(Eng), M.A.(Psy), M.A.(Edn) besides holding M.B.A., B.G.L, PGD-JMC and other few PG Diplomas in multi disciplinary academic status. He has authored three books, edited 14 books, published 23 papers, presented 40 papers and carried out nine major event managements. He is one of the Associate Editors of Roots & Bodhi International Journals. He is associated with three NGOs for their project guidance and executions and also Psychological Counselor for few homes for

the aged, deserted children and Geriatrics Centres. He is a coordinating member of Placement Officers' Cell India Chapter.



Dr. S. Balakrishnan has been awarded Doctorate in the field of Philosophy entitled "Antonio Gramsci on State and Culture: A Study @ The Madura College, Madurai. He is working as an Editor-in-Chief @ Roots & Bodhi International Journals. He served as an Assistant Professor in the Department of Philosophy, The Madura College, Madurai (2011-2014). Served as an Assistant Professor in the Department of Philosophy, Arul Anandar College, Karumathur in F.I.P. Vacancy (2010-2011). He has published 20 Books with ISBN, Presented & Published 70 Research Papers in Journals and Books with ISSN & ISBN.

BODHI
INTERNATIONAL JOURNAL OF RESEARCH IN HUMANITIES, ARTS AND SCIENCE
An Online, Peer-Reviewed, Refereed and Quarterly Journal with Impact Factor

Vol: 2

Special Issue 22

April 2018

E-ISSN: 2456-5571

Aim & Objectives

Academic Excellence in research is continued promoting in research support for young Scholars. Multidisciplinary of research is motivating all aspects of encounters across disciplines and research fields in an multidisciplinary views, by assembling research groups and consequently projects, supporting publications with this inclination and organizing programmes. Internationalization of research work is the unit seeks to develop its scholarly profile in research through quality of publications. And visibility of research is creating sustainable platforms for research and publication, such as series of Books; motivating dissemination of research results for people and society.

Disclaimer

Contributors are advised to be strict in academic ethics with respect to acknowledgment of the original ideas borrowed from others. The Publisher & editors will not be held responsible for any such lapse of the contributor regarding plagiarism and unwarranted quotations in their manuscripts. All submissions should be original and must be accompanied by a declaration stating your research paper as an original work and has not been published anywhere else. It will be the sole responsibility of the authors for such lapses, if any on legal bindings and ethical code of publication.

Communication

Papers should be Mailed to
bodhijournal@gmail.com

CONTENTS

S. No	Title	Page No
1	Quest for Identity and Self Discovery in Atwood's 'Surfacing' N.Nancy Poornim	1
2	Female Bildungsroman in Jamaica Kincaid's Annie John MS.R.Shobia	4
3	Discriminating States in 'The Gypsy Goddess' by Meena Kandasami D.Sivaranjani	7
4	From Subjugation to Emancipation: A Dalit Feminist Reading of Bama's Sangati B.Silviya & S.Garret Raja Immanuel	10
5	Portrayal of Women in Githahariharan's <i>The Thousand Faces of Night</i> N.Kumara Veni	14
6	English Communication And Its Importance In the Modern Scenario Mrs.P.Mary Rajeswari & Ms.M.Daphne Rumulshiya	18
7	Black Feminist Consciousness in Toni Morrison's The Bluest Eye Mrs.M.Krishna Veni & Mrs.M.A.Poornima Priya Dharshini	24
8	Application of Gricean Theory of Implicature to Study Somerset maugham's Women Characters Sashi Kala Govindarajulu	27
9	Estranged Alienation in Kiran Desai's <i>The Inheritance of Loss</i> Dr.M.Noushath	33

10	Exploring American Dream: An Analysis of Lorraine Hansberry's <i>A Raisin in the Sun</i> S.Florence	36	24	Shades of Transgender: A Critical View SK.Hemalatha	93
11	Reminiscence in Derek Walcott's Select Poems Dr.Vinila Dennis	39	25	The Theme of Racial Prejudice in the Short Story Mr. Know-All by Somerset Maugham R.Janani Iswariya	97
12	Estrangement in Chitra Banerjee Divakaruni's Novel <i>The Mistress of Spices</i> Mrs.S.Brailin Theola	44			
13	A Woman's Search for Strength and Independence in <i>Anita Nair's Ladies Coupe</i> Mrs.G.Anantha Lakshmi & Dr.A.Chandra Bose	48			
14	A Postcolonial Reading of Suzanne Collin's <i>The Hunger Games</i> R.Syed Ali Fathima	51			
15	Ruth from the 'Bible' and Sita from 'The Ramayana' – by R.K. Narayanan: A Comparative Study Dr.B.Anita Virgin	55			
16	Migration and Diasporic Experiences in Meera Syal's <i>Anita and Me</i> Ms.S.Krishnadevi	58			
17	Clash and Co-Existence between the Aborigines and White Australians in Kate Grenville's <i>The Secret River</i> S.Sujitha	62			
18	The Impact of the South Indian Sport Jallikattu in Kalyan Raman's Translation of C.S. Chellappa's <i>Vaadivaasal: Arena</i> Dr.D.Muthumari	65			
19	Shakespearean Tragedy: An Appraisal Dr.Sandeep Kumar Sharma	71			
20	Cross Cultural Quandary in Bharati Mukherjee's <i>A Father</i> D.Bhuvani & Dr.J.Dharageswari	76			
21	Indian Diasporic Literature in English P.Sivasankari	81			
22	Spiritual Sterility of Greenland and Humanism of Pendele in Graham Greene's <i>A Burnt-Out Case</i> Dr.Shiney Sarah Lionel	84			
23	Submissive and Subservient Women Dr.J.Kavitha	88			

QUEST FOR IDENTITY AND SELF DISCOVERY IN ATWOOD'S 'SURFACING'

N.Nancy Poornima

Assistant Professor, Department of English, Kumararani Meena Muthiah College of Arts and Science

Abstract

Feminist literature, either fiction or non-fiction, mainly supports the feminist goals of attaining equal rights in civil, political, economic and also in society. Feminism can be understood in a broader perspective, but for a feminist it is a sense of personal courage and a kind of a social revolt against convention. The first, second and third wave of feminism increased women's role in public life. Though they were given so many rights legally, as an individual they became victims in the male dominated society. Margaret Atwood, a prolific Canadian writer and a feminist, in her works depict women as victims and victimizers in the male dominated society. In her novels, 'Surfacing', Atwood's protagonist represents the 'normal woman' who undergoes various inner struggles in the society. This paper illustrates how women of at wood alienate themselves and search for their own identity in the patriarchal society. In a Society, women play multiple roles as daughters, mothers and wives in domestic scenes but lose themselves as an individual. Women are colonized by men and society who struggles more than men to achieve their autonomy. This paper explains how a woman undergoes a war within herself and her environment in her search and discovery of her real inner self. Woman, though a wounded animal either recovers or loses themselves after sexual exploitation, physical assault, unease and fear. This paper clarifies that women of all ages and background, though victimized or assaulted, overcome all these obstacles and barriers with self-realization and courage, thereby identifying and discovering their own inner self.

Margaret Atwood, a writer, feminist, environmentalist and nationalist began to write in the 1950s about Canada towards women and led her to locate feminism with cultural identity. Ellen McWilliams states that "Canada's struggle for an identity that was not determined by the over bearing influence of the former colonisers and the United States was the driving force of her search for a unified theme in Canadian literature" (Margaret Atwood and the female Bildung sroman, by Ellen McWilliams).

Atwood's voice is remarkably distinctive who employs witty, satirical and self-ironic in her works. Atwood wants to break down the oppression of women in the male dominated society. Her first novel, 'The Edible Woman' was published during the second wave of feminism, which was a great beginning in her literary career. A woman character in Atwood's novel undergoes a war within themselves and with their environments. The woman protagonist of Atwood's novel marches towards self-identity and over comes from oppression in male dominated society.

A key insight into Atwood's novels is clearly brought out from Marilyn French's words:

"For almost thirty years, I have depended on Margaret Atwood for books that treat women as full human beings. It is still rare for writers, female or male, to depict women as intelligent, active beings with the capacity for moral choice and moral error: they are still often depicted as people whose single choice concerns the disposal of their genital organs. I count on Atwood to be brilliant, perceptive, profound and searching someone who does not avoid the "darker" sides of female being, the weak or wavering or foolish".

In any society, Women are dependent on men both culturally and emotionally. Any disruption in that leads not only to the loss of relationship but also a total loss of their inner self. Atwood's protagonists are portrayed as dependent women who travel in the male dominated society, gradually losing their identity and continue their journey with their search for individuality. Hence Atwood's character speaks for woman and to woman.

Fiona Tolan in her, 'Margaret Atwood, Feminism and Fiction' says that,

"The quest genre is grounded in the belief that the hero can escape society and find definition in solitude" (Fiona, pg 41). Annis Pratt, another critic commends on *Surfacing* in terms of "a quest for rebirth and transformation". (Fiona, pg 51).

'*Surfacing*' is the most significant novel of Atwood which deals with the theme of psychological quest. The nameless narrator who is twenty years old goes back to her hometown Quebec in search of her father. Being as a commercial artist she goes back to Quebec after nine years to find clues for her father's mysterious disappearance. Atwood's protagonist is nameless, where she wants to emphasize the universality of every woman's feeling of alienation in the society. The narrator goes along with her friends David, his wife Anna and narrator's boyfriend Joe. She loves Joe, thinking that she might get true affection and love from Joe. Joe exploits her innocence and makes her pregnant. He refuses to marry her stating that he was already married and blessed with children.

In spite of his refusal to marry her, the nameless narrator is ready to sacrifice her only happiness. She prepared herself to abort her child for the sake of Joe.

In *Surfacing*, Atwood portrays Anna, another female character who reflects the normal married woman in the society. Through this character Atwood shows to the readers that women are meant only to fulfill men's desires and how a normal woman loses her self-respect and gets lost themselves in satisfying men though she is not for it. She marries David, whom treats Anna as a slave. David gives orders and commands to Anna. She makes the narrator to understand about married life, love, sex and also about contraception. When David wants to take a naked picture of Anna, he humiliates and forces her to give pose for his movie 'Random Samples'. Anna complains that

David constantly demands her to wear makeup. When she forgets to wear makeup she was badly humiliated and punished by David. Anna says, "He's got this little set of rules. If I break one of them I get punished, except he keeps changing them so I'm never sure"

Woman torment themselves and their mind and body becomes battlefield. Anna notices the blood clot in the legs of the narrator, who constantly takes contraception pills. The narrator realizes men use women for their pleasures and they become victims for their desire.

'Atwood's fictional female bodies become battlefields where anxieties relating to wider power structures are written onto female flesh'. Through Anna we realize that women are the ones who are the victims and the victimizers in the male dominated society.

The narrator dives into the water and sees her father's dead body but confused with the image of her aborted child. Aborting the child torments her but once she sees the baby *surfacing* in the water she realizes that the baby forgives her. The narrator doesn't want to become as victim. The narrator, who goes in search of her father, finally finds the real herself. She breaks the stereotype and gains potential. She decides not to fall prey in the hands of Joe, who never loves her.

Neeru Tandon in her "Margaret Atwood: A Jewel in Canadian Writing" says that

"In her novel *Margaret Atwood* deals with the domestic scene and analyses the roles that woman play as daughters, wives, mothers etc.,. The protagonist of the novel seeks new definitions of the self finally moves in different ways to achieve a changed social order. Margaret Atwood's new woman is concerned with arguing that she is normal human being struggling with her imperfections to establish her identity".

Atwood portrays the narrator as a daughter, wife and mother. She alienates herself when she struggles in her life. She moves away from

parents and also from her husband. When she moves away from everybody she feels equally mutilated and violated. At one point she feels that even God had departed. She finds that Joe wants to marry her out of a conceptual idea and not because of affection.

In the end, the narrator has decided to break through the stereotypes. She comes back from the river and runs naked inside her room like an insane. She finally asserts her individuality. The narrator becomes a simple ordinary woman who has learnt to live for herself. She grows from ignorant to knowledge and from illusion to reality. Finally she breaks through the deep rooted tradition and establishes a new path to discover her identity. She progresses towards self-knowledge and finally attains it. In this novel, Atwood endorses the struggle for women freedom without anarchy, order without

oppression, and proposes that all men and women should work together to free the world from exploitation and oppression.

References

Primary Sources

1. Atwood, Margaret. *Surfacing*. New York: Anchor Books A Division of Random House Inc., 1998.

Secondary Sources

1. Mc Williams, Ellen. *Margaret Atwood and the Female Bildungsroman*, Bath Spa University, UK, 2009
2. Tolan, Fiona. *Margaret Atwood: Feminism and fiction*, Editions Rodopi B.V., Amsterdam, New York, 2007
3. Tandon, Neeru. *Margaret Atwood: A Jewel in Canadian Writing*, Atlantic Publisher & Distributers (P) Ltd, 2009

FEMALE BILDUNGSROMAN IN JAMAICA KINCAID'S ANNIE JOHN

Ms.R.Shobia

Assistant Professor of English, Theivanai Ammal College for Women (Autonomous), Villupuram

Abstract

Jamaica Kincaid's *Annie John* stands for the classic Bildungsroman/Caribbean Bildungsroman. The protagonist, Annie John shares her experience from her childhood to adulthood. The main concept is to deal with the problems in the society, culture, love, family, friendship, etc. She struggles a lot to create her own identity through her education. Though she was born as Caribbean, she moves to England to create her identity. The male bildungsroman is different from the female bildungsroman because male has the freedom to enjoy their life in the society but female has certain restriction in the society to enjoy their life. This paper portrays Annie John's life journey and the achievement of her goal in the society.

Keywords: self-identity, female bildungsroman, freedom, goal, individuality, etc.,

The general theme of women's fiction is concerned with the various issues faced by women in everyday life. The coming of age novel tells about the growth of the protagonist from the childhood to adulthood stage. Even they face the problems in the society especially to attain their identity. The heroine of the novel has to create her own individuality in the society and protests the patterns created by the society. The focus of the paper lies on female Bildungsroman in Jamaica Kincaid's *Annie John*.

Jamaica Kincaid is one of the Caribbean woman novelists. Kincaid was born in St. John's Antigua. Her highly praised books include the novels *Annie John* (1985), *Lucy*(1990) and *The Autobiography of My Mother*(1995), story collection *At the Bottom of the River*, and *A Small Place*, an essay about the island of Antigua. *The Autobiography of My Mother* was a finalist for both the National Book Critics Circle Award for fiction and PEN/Faulkner Award in 1997.

Annie John (1985), a novel details the growth of Annie John in Antigua, an island in the Caribbean. The novel represents a classic female bildungsroman or growing up and search for self-identity of the protagonist. The novel *Annie John* archives the life of the protagonist, Annie John, from the age of ten to the age of seventeen. Annie lives with her mother and father in a city on the island of Antigua. Annie John is the brightest girl in the

class whose essay on the first day of the school is praised. Though Annie is liked by the teachers, she is very popular among the students because she comes first in studies and sports.

At the age of ten, Annie is very eager to know about death and its turbulence. Therefore she decides to attend the death funeral of a young hunchbacked girl and learns the rituals of it. Annie rushes from school to attend the girl's wake where she gets to view the dead girl's body. Annie states "I began to go to funerals... I would just stand outside and watch the people come and go, hear...loud wails and moans, and then watch the procession march off to church...I was just there out of curiosity" (9). Later she realizes that she forgot to bring fish for the dinner. So she tells a lie to her mother but unfortunately she learns the fact from the fisherman. As a punishment Annie is forced to have her dinner outside the house that too under the breadfruit tree.

Annie's mother Mrs. John grew up in Dominica but came to Antigua when she was sixteen following a conflict with her parents. Annie learns that her father had children by other women too, and sometimes they use to curse Mrs. John on the street. It is because "one of the many women my father loved, had never married, but with whom he had children was trying to harm my mother and me by setting bad spirits on us"(15).One day, when Annie

returns home and finds her parents making love in bed. On seeing them she feels angry at her mother's neglect of their special relationship and starts to view her coldly. Not only that she also learns the character of her father in better manner and becomes opponent to him. According to Lazzaro-Weis, the female bildungsroman depicts the suppression and defeat of female autonomy, creativity and maturity by patriarchal gender norms (17).

Annie mostly spends her times with her mother. She usually visits the market in the company of her mother and learns how to shop and get the best products for the best prices. Annie thinks that her mother is very beautiful and very wise. Annie sees her parents' sexuality as a means which they exclude her. In particular, she feels that her mother has completely betrayed her by forming a union with her father. But after the cold experience she wants to maintain a distance from her mother. Annie never wants her mother to share her love with him.

As a result Annie becomes the friend of Gwen and says "Gwen and I were soon inseparable. If you saw one, you saw the other. For me, each day began as I waited for Gwen to come by and fetch me for school" (46). Annie tries to use their relationship to relax her grief at being neglected by her mother, but it does not entirely work. She eventually befriends the Red Girl, a tomboyish girl from lower class who seems to be very poor. Annie admires her carefree life and starts to play marbles. Annie also begins to steal silly things everyday to buy the Red Girl presents and tells lie to Gwen, so that she can meet the Red Girl after the school. Annie learns the freedom of the Red Girl and she too enjoys with her.

The Red Girl is almost in Annie's age, represents the defiant person that Annie wishes to become. The Red Girl exists in a world that is very different from Annie's structured one. When Annie pelt a stone on the guava tree, the Red Girl came along and said, "Which one do

you want?" After I pointed out, she climbed up the tree, picked the one I wanted off its branch, climbed down and presented it to me" (56). Even Annie compares the Red Girl with a male on seeing her actions. Here, the Red Girl is dominating the actions done by boy. Annie demonstrates her desire to become a person who challenges the colonial system as she imagines that the Red Girl does. The Red Girl plays a crucial role in Annie's development to become an independent person in a colonial country.

After the puberty, 'Isolation' takes place in the life of Annie. Annie's hatred towards her mother creates much unhappiness to her. Annie feels socially isolated and even finds Gwen to be a dull companion. Annie dreams of moving to Belgium, so that her mother can no longer find her. After that Annie moves to the town, she finds that a group of boys nearby starts teasing her and she speaks to one of them since she knew him as a child. After knowing the whole happenings, she calls Annie a 'slut'. Annie loses her temper and said, "like father like son, like mother, like daughter" (102). Her mother then informs that she always loved her best "Until that moment the whole life I knew without a doubt that, without any exception, I loved you best" (103).

Annie senses that something dark has come between them in the age of fifteen. Annie tells her father that she wants her own trunk like the one that her mother has. But Annie suffers a mental breakdown that coincides with a three-month rainstorm and becomes bedridden. In her sickness, her behaviour reverts to that of an infant. Annie's said that her father and mother "handled me as if I were just born. In bed, I looked at them standing over me" (113). Her grandmother, Ma Chess comes and heals Annie not with her powerful knowledge of obeah, but from holding her throughout the days.

At the age of seventeen Annie decides to leave Antigua to study nursing in England. She informs her parents about the departure. She

wants to be free from a place where everyone assumes that they know her history. Now she looks forward to live a separate life and be away from her mother. So that Annie is ready to leave her familial ground and carve out new possibilities in England. As she walks to the boat with them, she remembers her young life with its warmth, but acknowledges that there is no space left for her at her parent's house. Her parents wave goodbye as she disappears on the boat and Annie lies in her cabin with expectations of the future. She hears "the small waves lap-lapping around the ship. They made an unexpected sound, as if a vessel filled with liquid had been placed on its side and now was slowly emptying out" (148). Finally she is ready to begin a new life and create her own identity in the new country of England.

Annie John represents a classic Bildungsroman or growing up novel, which records the moral, psychological, and intellectual development of a character. More specifically Annie John can also be recognized as a Caribbean Bildungsroman. Many Caribbean bildungsroman not only focus on the central Charater's growth but also runs parallel to the society progress from colonialism to independence. Kincaid shows the love of mother and daughter relationship.

Annie John pictures the protagonist's conflict with her mother, father, and friends in the society. Through all her experience from childhood to adulthood, she gained a great

potential to fulfil her desire. She is having strong base of education from Antigua and she has the capability to handle the problems which comes to her life. So, she decides to leave Antigua for England. Jamaica Kincaid gives platform for the female Bildungsroman by ensuring the protagonist, Annie John to fit in it. The coming of age in Annie John starts from childhood to adulthood stage. The journey of life and her achievements to reach her goal throughout this novel stands proof for her self-identity in the society. Finally she reaches her goal as self-identity, education, ordeal for love, alienation etc., to fit in Female Bildungsroman genre.

References

1. Abrams. M.H. *A Glossary of Literary Terms*. New Delhi: Cengage Learning India Pvt. Ltd., 2012. Print.
2. Kincaid, Jamaica. *Annie John*. London: Vintage Books, 1997. Print.
3. Lazzaro-Weis, Carol. "The Female 'Bildungsroman': Calling It into Question". *NWSA Journal* 2.1(1990): 16-34 JUSTOR Web. 19 Feb. 2013.
4. Moretti, Franco. *The Way of the World: The Bildungsroman in European Culture*. London: Verso Press, 1987. Print.
5. Pratt, Annis. *Archetypal Patterns in Women's Fiction*. USA: Indiana University Press, 1981. Print. 13.

DISCRIMINATING STATES IN 'THE GYPSY GODDESS' BY MEENA KANDASAMI

D.Sivaranjani

Assistant Professor, Ambiga College of Arts and Science for Women

Abstract

Human beings naturally like to control other things, but this state of dominating other things going to worse when they try to control their own people in the name of different title in different times like class, caste, gender, race, religion, etc. Even they don't hesitate to harm and hurt to others for act of dominating. This makes life from surviving process into dominating process. In 'The Gypsy Goddess' Meena Kandasami express the Kilvenmani village Dalit peoples' surviving battle with their landlords and she wildly express their agony in this work.

Keywords: *Suppression, Dalit, Materialism, Domination, untouchable, etc.*

Light of the heart and mind are the real qualities for a great human being, greatness is not depend on a person's caste, class, race or gender. People are classified into different categories according to their birth, race and economical state, in India people are mostly suffering for many cases related to discrimination. Meena Kandasamy's 'The Gypsy Goddess' is one of the best post colonial writing. 'The Gypsy Goddess' is build on the real incident that take place in Kilvenmani, the shy and oppressed village in East Thanjavur district on Christmas day, 1968 massacre of 44 Dalit agricultural labourers. It portrays the fatal results of abused workers convinced by Marxist Party leaders to strike for better working conditions from their landlord.

People, who are born in lower caste are only born for suffer in their whole life. They are treating like animals by upper caste people "the coconut-shell that the untouchables had to carry to the tea stall because they were not served in tumblers" (263), upper caste people think lower caste people are only born for being slave to them and they don't have any rights to ask their needs. "Dalit communities often at the fringes of Indian society found themselves landless and the exclusion and discrimination further worsened their condition" (64, swapna) Landlords are only upper caste people lower caste people don't have lands for their own they are workers of landlords lands. Upper caste

people constantly suppressing lower caste people and they make them to believe lower caste people are only born for serve to upper caste or class people. Unconsciously lower caste people esteeming themselves in lower level, even they forget to ask their own rights because they thing they are curse by God so they born in lower caste family "Dalits during the Independence struggle failed to raise their voice for citizenship with free and equal rights because the country was swept by waves of patriotism and nationalist fervor, where the struggle was to gain freedom from foreign rule" (63, swapna). In "Gypsy Goddess" Meena Kandasamy express Dalit's sufferings with sufferers' own perspective.

Dalit People, who living in Kilvenmani and also other villagers near in Thanjavur are ask to increase their wages to their Landlords, but landlords in Thanjavur don't like to increase their labourers' wages. Labourers form communist group and Peasants association they raise their voice for their own rights. "we worked with our hands, we were the working class. We were also told that because we worked, and because they hated work, they hated us" (219) landlords think these communist parties are parking dogs, they are only born for working for land owners, these dogs' courage is a insult of their pride "They said that peasant associations were mental asylums for the untouchables" (220). Landlords

arrange meeting among all landlords (upper caste people) and get oath to destroy labourer's willingness. Dalits also born as human beings but they are treating lower than animals by upper caste people "The landlords build a cement shelter for their cows, but these people have to huddle under a blanket of night sky because they are considered 'untouchable'" (92)

Dalit people are become unemployment, "Gopalakrishna Naidu had reduced us to slaves, we starved. The landlords did not give us work. They did not give us loans. It was a complete social boycott. We lived through those difficult days with hunger and fear and fortitude" (109) so they don't have work because of that they don't have money and all people are dying because of starving particularly children "we did not have any children to lose to death because childhood has gone away from our village. Strangely, we have outlived our parents and our children. We live between the dead. The children who have survive sound like our parents" (234). Valleys are filled with tractors for farming, this makes workers level into very poor "we have been swindled in the name of gods, in the name of religion, in the name of caste. Now, we are being swindled in the name of development" (93).

Dalit men are constantly attacked and women are violated and seduce. Dalit men and landlords' helpers are fight many times and attack each other, Dalit people doesn't go police station but Land lords complaint to police for arrest Dalit men so police come to Dalit's area "A complaint against you means you are doing good work, a case mans you are doing very good work" (56) but Dalit men are leave their area and hide themselves. Not only landlords' helpers even police also beat women and humiliate them in bad way even Dalits are not safe in their own place. In night time landlords' helpers come and attack women, children and old people in their place and fire them all in a hut. Children and women are burn and melt

into the fire "the fire spreads with fondness and familiarity and the old men and the women and the children are bathed in blisters making touch their greatest trauma and long-ago tattoos of loved ones' names show up on their arms but they are almost already dead as they continue to burn and soon their blood begins o boil and ooze out in a hurry to feel fresh air and the blood begins to brown and then blacken" (164).

Kilvenmani, Dalit people are in deep grief because fire eats 44 lives in that massacre, whole village become motionless. The sound of cry fills all over area, relatives cannot find their family members in those dead bodies because they only have unidentifiable body parts " facial features disappear and flesh now starts splitting and shin bones show and hair singses with a strange smell and the flames hastily lick away at every last juicy bit as the bones learn to burst like dead wood and some of the singing bones spring to life and crack along the grain as if maintaining the beats of a secret and long-forgotten dirge because life has become extent and there is no time for tears because death holds no terror" (165) like a servant of landlords fire also ruined all Dalits in Kilvnmany. Dalit people's hearts are burning with fire and pain. When suppressed people try to get freedom for their life then they give unrecoverable lives for their rights, freedom cost their lives. Kilvenmani people start their protestant against landlords "our silences made us traitors. We knew we had to fight. Fighting would brings us batch to our right mind" (234). Politicians are come and go like a swarm bees, they feel sorry for their condition and they leave that place, "this is government of gravediggers. They will get to work only when they see dead people" (58) every politician only gives grief but they doesn't think about their rights. Kilvenmani people doesn't withdraw their protestant, police are surround Dalit men who are in protestant and those who are come for see their dead relations and police arrest them. There is no difference between before independent and after

independent in Dalits' life, before independent they are suppressed by white people "we had not suffered as much even under the white man's police" (226) and after independent they are suppressed by landlords and smashed by police "the police-being more refined than their feudal friends-used wooden lathis instead of whips, and when it really got out of hand, they fired on the crowd. A striking peasant died, a sub-inspeating the culprit. History was already repeating itself" (223). Police shoot Dalit people like animals, many people are die in that act "it seemed to us that we only had two options: go to Jail, or go to the graveyard" (229).

Dalit people start the crime case against landlords who are the reason for 44 deaths and police for rudely kill innocent Dalit people "we try hard not to lose the little hope we have" (253). World is filled with dominators and corruptions, ruling parties support ruing parties "The High Court judges were defending the landlords better than their defence lawyers" (254). Human nature is to control everything that he need and want. They try to show their power in the form of dominating other things

and control it even they use violence to control other things because they think their birth is higher than other species, like this they control and dump women and inferiors, this is call materialism. This dominating mind cannot give freedom to others and even they cannot digest those inferiors' thinking of become free "nothing frightened them as much as the realization that we had stopped being frightened of them" (244), so they try to ruined people those who are try to make their own way, but life is like a circle the ending point is also become the beginning so once who are inferior become superior because of surviving process.

References

1. Kandasamy, Meena. *The Gypsy Goddess*. New Delhi: Fourth Estate, 2014. Print.
2. Gopinath, Swapna. "Diasporic Perspective on Subalternity and Voices of Dissent in the Homeland: A culture studies reading of the film *Papilio Buddha*." *Literary Insight*,6(Jan 2016): 61-67. Print.

FROM SUBJUGATION TO EMANCIPATION: A DALIT FEMINIST READING OF BAMA'S SANGATI

B.Silviya

II MA English, Sarah Tucker College, Tirunelveli

S.Garret Raja Immanuel

Assistant Professor of English, St.John's College, Palayamkottai

Abstract

The paper attempts to read the novel, *Sangati*, with a Dalit Feminist perspective. The paper mainly focuses on the female characters and in which manner they undergo discrimination and marginalization. The main characters face double suppression as Dalit, as well as female. The oppression, the Dalit women experience, can be analogized with the oppression faced by third world women. In the novel, *Sangati*, the women are victimized because of both, their caste and sex. In the paper, the researchers have endeavored to bring out the plight the women endure and in what way they escape from the reality. The paper specially focus on the division between the generations of women and their attitude towards the institution such as marriage, tradition and law. The Dalit Feminist reading of the text chiefly engages in the scrutiny of how the caste system exploits the society, especially women. The caste system, which is, in fact, another form of racism, is disintegrated by the researchers with the application of Marxism. The women's attitude towards subjugation and their resistance which leads to emancipation is deeply analyzed by the researchers in the paper.

Keywords: Dalit, Discrimination, Marginalization and Feminism.

Introduction

Dali feminism can be explained as a double suppression which the women of Dalit community experience because of their caste and gender. Dalit feminism, which deviates itself from traditional feminist standpoint, focuses on the lower class women, whereas, Feminism focuses on upper-class women. In the context of India, the class system is replaced by caste system which oppresses people. The new focus on theorization of caste system evokes a new study which comes of the social configurations. As feminist movements, which is common to traditional feminism of west and Dalit feminism is patriarchy and sufferings of women. As an Indian movement, Dalit feminism focuses on deconstructing caste based suppression of women in the society. The movement furthermore distinguishes the suppression experienced by the women of upper caste from the patriarchy expressed by the Dalit women. *Sangati* focuses on the Dalit women's experience of internal and external patriarchy and the resistance shown by the characters as a key to emancipation.

The first incident which leads to Dalit Feminist perception is the discrimination done to Dalit women. The Paraiyar women are not given opportunity to remarry or to get divorce whereas the male widower is given chance to marry again. The injustice done to the Prayar ladies clearly demonstrates that the women are subjugated and suppressed by the caste system. Another instance which demonstrates the subjugation of Dalit women is when Marriammal is sexually assaulted and the truth is falsified by the landowner who lies about Marriammal's affair with manikkam.

The incident can be taken as a perfect example of power governed truth which Foucault explains as, "'Truth' is linked in a circular relation with systems of power which produce and sustain it, and to effects of power which it induces and which extend it. A 'regime' of truth"(32). According to Foucault's notion, Truth is constructed by those who are in power and internalized by the subjects. Foucault's concept of Power/Knowledge can be applied in the novel where nobody believes what Manikkam and Marriammal says whereas everyone believes the landlord. Because of the

caste the voice of the subaltern Marriammal is silenced. Apart from caste, she is discriminated by her gender/sex as a female when she is asked to seek everyone's forgiveness whereas Manikkam is forgiven easily.

The discrimination done to Vellaiyammakizhavi is another example of patriarchal tyranny. The husband goes to Srilanka and does not come again to the place, by doing so he deserts VelliammaKelavi which makes her suffer in her life. Velliyammakizhavi represents an emergent category of women. The attempt of selling Magalia sutra is seen as a result of extreme oppression laid on Velliamma. Women's position in panjayat reveals them as "others" who cannot come to the center. The marginalization of Dalit women obviously invokes the picture of suppression and silenced voice. The father's anger and beatings also can be perceived with a feminist perspective. Compulsion to accept the blame and beating can be compared with Louis Althusser's concept of Ideological State Apparatus and Repressive State Apparatus. The idea can be explained as, "The ideological state Apparatus which has been installed in the dominant position in mature capitalist social formations is a result of a violent political and ideological class struggle against the old dominant ideological State apparatus, is the educational ideological apparatus." (152).

Furthermore, the novel portrays the plight of a young girl who loves a boy from another caste is killed by chopping off head. Here, because of caste and because of sex she is marginalized and killed for their honor. The myth of Esakki ghost is an ideological state apparatus which serves as a meta-narrative which legitimize the narration. The discrimination based on sex is obviously apparent in the novel. Women are beaten for eating before her husband's arrival. Maikkannu is beaten by her owner and her father. Thaayi's long hair is cut off from her head. Girl children are not allowed to play games of boys and

moreover, girls have to eat the leftovers left by boys. Girls are not allowed to marry outside their caste, if they do, the couple will be considered as 'dead' by their parents. The sufferings of dalit women in the novel are clearly expressed by Dr.T.Deivasigamani in his essay "Sangati", in which he explains,

The lower class women were also subject to exploitation and abuse from the upper caste landlords. They had to bear his humiliations silently and were unable to complain about it for the fear of being slandered as whores and prostitutes. Besides, it was to the upper caste men that they had to go begging for work and wages. This led to their voice being silenced. (265).

The exploitation done to the women can be compared with Marxist binary opposition of labor and capitalist. Here, male are seen as capitalist who suppress the women. The women are exploited by giving low wages than men. Karl Marx's ideology of revolt and resistance to the higher authority is evident in the novel where the women resists against the suppression. Marx's notion of resistance can be summed up as "Let the ruling classes tremble at a Communistic revolution. The proletarians have nothing to lose but their chains. They have a world to win." (Marx 87). In the novel, the women's resistance breaks their barriers and makes the women liberated.

VelliyammaKizhavi is seen as an embodiment of second wave feminists. Though she is deserted by Goyindan, she manages to live alone and raise her two daughters. She can be also considered as a first radical feminist in the novel. VelliyammaKizhavi turns to be a radical by subverting the meta-narrative traditions by challenging the traditional views of matrimony and sells her 'tali'. The marketing of tali represents a break from traditional bond of male dominance. Another radical woman who resists against the patriarchy is Bama's aunty who demands her husband to give her back which he had taken from her and threatens

him of the consequences on his failure to do so. Thus, Chinnapan's authority is decentered by his wife who threatens him.

Rakkamma goes to the extreme level by using abusive languages against her husband Pakkiraj. As a radical, she calls his actions unmanly and he is fit enough to drink her son's urine and her monthly blood. Furthermore, she puts himself into shame by asking him to fight with a man rather than showing his strength to a woman. Rakkamma's resistance results her liberation by making her husband mute. Thus, resistance is used by the Dalit women as a tool to escape from suppression.

SammugaKizhavi's resistance directly takes her to emancipation. She does not give respect to the upper class and establishes a Dalit feminist lifestyle by talking against them. During the election, when she is brought to election booth she insists on going back and at the booth she threatens the upper caste men by refusing to get down from the car and telling that she would defame their party's name before others. When she was young she had the courage to bath in the well belongs to the upper caste landlord. She also dishonor the landlord for beating the Dalit children, by urinating into the drinking water of the landlord. Samuthrakani's wife also resists against his sexual demands and gets herself killed.

Thus resistance is shown by the women of Dalit in various aspects. Velliyamma's visit to the city hospital is also can be taken as a form of resistance to the bondage of tradition. Another form of resistance is captured when the women in the panjayat come forward and talk about the injustice. Bama, the narrator also exhibits her confrontation by questioning the myths such as ghost possession. She radically asks, the reason for spirit possessing lower caste women alone. Bama's attempt to unhide her identity as a Pariyar community girl is also can be taken as an example of resistance. By resisting, the women decenter the masculine hegemony and their domination. This attitude can be compared

with the radical feminist ideology of rejecting male symbolism which is elaborated as, "In radical feminist approach, masculinity is the behavior of male ruling class and feminity is the behavior of the subordinate class of women. Therefore radical feminism rejects gender configurations" (Jeffrey 55).

Thus the novel moves from the dynamics of subjugation to radical emancipation. The important feature of the text is the portrayal of Bama as a spokesperson for gender equality and disruption of caste discrimination. The novel is at attempt of the author to educate the Dalit women to have self-respect and dare to rise and improve their status. Here, in the text the liberation is achieved by breaking the silence through speech such as SammugaKizhavi and Raakamma. Though the voices of Subaltern are silenced, Bama insists on voicing for their freedom. Therefore, the text ends with the radical statement "Woman can make! Women can break!" (Bama 243).

Gabriele Dietrich says there is scope for dalit women fight back the oppression in the families. "Cases of dowry connected with torture and murder are more frequent among upper castes and it is probably not exaggerated to say that family violence among upper castes tends to be quite systematic. This type of systematised family violence occurs much less among backward castes and Dalits unless they have become economically prosperous and try to imitate upper caste values, which is very rare. Dalit women are not under the ideology of husband-worship and if they face violence within the family, they may fight back."(58)

References

1. Althusser, Louis. "Ideology and Ideological State Apparatus". *Mapping Ideologies*. Ed. Slavoj Zizek. London: Veso, 1999. Print.
2. Bama. Sangati. Trans. Lakshmi Holmstroms. New Delhi: OUP, 2005. Print.

3. Devasigamani. T. Dalit Literature. New Delhi: Laxmi Publications, 2012. Print.
4. Foucault, M. "Truth and Power". Power/Knowledge. London: Pearson Education Limited, 1980. Print.
5. Marx, Karl, and Friedrich Engles. The Communist Manifesto. New York: Penguin Books, 2012. Print.
6. Jeffreys, Sheila. Gender Hurts: A Feminist analysis of the politics of Transgenderism. New York: Routledge, 2012. Print.

PORTRAYAL OF WOMEN IN GITHAHARIHARAN'S *THE THOUSAND FACES OF NIGHT*

N.Kumara Veni

Associate Professor in English, Rani Anna College (W), Tirunelveli

Abstract

Githa Hariharan, the internationally acclaimed Indo-English writer has secured an enviable position for herself among the literary circles today. She is a shining star in the literary galaxy. She has won the Common Wealth Literary Prize award for her first novel The Thousand Faces of Night. In this novel she has dealt with serious thought on the female's pathetic condition in Indian society, myths, religion, love etc. The story presents the growth of the protagonists' life, Devi. Devi returned from America to India for her mother, Sita. Sita makes her best to choose a suitable match for her. She married Mahesh. After marriage because of Mahesh rude attitude, she is attracted towards Gopal. She elopes with him and ultimately decides to return to her mother. The writer has completed the story with the help of the character of Pati, Mayamma, and Baba, her father-in-law. These stories explore the various hues of darkness engulfing their married lives. Devi, Sita and Mayamma belong to three different ages, three different generations and are the possessors of three different levels of education, but the sufferings are almost the same. The minor character Gauri, the maid servant, Uma, Devi's cousin also undergo sufferings to tell that the female life is nothing but a tragic saga of sorrows because of the male domination. Hariharan's portrayal of women characters is realistic. It reflects the plight of women in India. Her effort to present it in her novel is really praiseworthy.

Keywords: 1. Manu – The ancient Hindu law giver 2. Paternal – related through the father. 3. Fatal – deadly 4. Solace – comfort 5. Perseverance - persistence in doing something despite difficulty or delay in achieving success.

Introduction

Githa Hariharan, the International acclaimed Indo-English writer has secured an enviable position in Indian Writing in English. She has been awarded "The Common Wealth Literary Prize" for her first novel *The Thousand Faces of Night*. It is a significant contribution to women studies. She is a shining star in the galaxy of Literary Circle. She has to her credit, *The Ghost of Vasu Master* (1991), *when Dreams Travel* (1909), *In Times of Siege* (2003) and *Fugitive Histories* (2009).

The contemporary women novelists have made significant inroads in world literature, winning many international awards. Through their works they have defied and destroyed the stereotype image of the angel in the house, of a submissive housewife, mother and there are writers who write only about women and express their revolt against the masculine world. The great and notable books on English Literature define the role of women putting her within the narrow domestic walls of household.

The scriptures of the world, including the Bible, the Quran and Manusmriti assert the

superiority of man over women. In Manusmriti women are presented as meek childlike creatures who have to be protected from their own waywardness-by male control. She has to remain dependent on man in her lifetime. "In childhood must a female be dependent on father, in youth on her husband, her lord being dead on her sons, if she has no sons on the near kinsmen of her father, if she has no paternal kinsmen on the sovereign, a woman must never seek independence" (148).

This dependence on her father, husband and son has led to identity crisis. And the quest of identity has always enjoyed a great significance in the thematic framework of the Indian English Writers.

Reformers like Raja Ram Mohan Roy brought about changes and fought for women's liberation. They portrayed women with a voice of her own, a voice which has been silenced for centuries. Women in their novels have put forward their own point of view especially through their female characters. Manu, the ancient law gives also expresses "where females are honoured, there the deities are pleased; but

where they are dishonoured, there all religious acts become fruitless" (Haughton 68) The Quran also emphasized the superiority of man over woman. It says, "Men are superior to women on account of the qualities with which God had gifted the one above the other" (Rodwell 415). In the Bible man's mastery and control over everything is reiterated.

The Indian English women writers have moved away from traditional portrayals of enduring, self-sacrificing woman towards conflicted female characters searching for identity. The writers make significant contribution in making society aware of woman's demands, and in providing a medium of self-expression. Women in these novel questions analyse and try to emerge as a new woman. The post-independence period saw the rise of a number of women writers gifted with great creative genius. They have distinguished themselves by their innovative style, description of social realities, portrayal of feminine sensibility and exploitation.

Feminism came into existence as a result of these conceptualisations while in 1972 Mary Wollstonecraft articulated the case for women through her revolutionary book *A Vindication for the Rights of Women* followed by well known deliberations on women and society such as John Stuart Mill's *The Subjection of Women* (1869) and Margaret Fuller's *Women in the Nineteenth Century* (1845). Virginia Woolf's "A Room of one's (1929), was considered a classic document regarding the feminist critical movement. Simon de Beauvoir's. *The Second Sex* (1949) was indeed a seminal work investigating not only the position and role of women in society but also scrutinizing how male writers have viewed and portrayed women in their writings. The other significant contributions are Juliet Mitchell's *Women: The Longest Revolution* (1966) and Kate Millet's *Sexual Politics* (1979) and many others.

Simon de Beauvoir in her famous book, "The Second Sex" argued that throughout history, a woman have always occupied a

secondary role in relation to man. She further argued that woman is also measured as that standard of man found inferior "What is woman" (Beauvoir 1). She denies that woman can be understood in terms of her biological function or in terms of the idea of the feminine that is to say of woman's essentially feminine nature. She admits that the latter's concept is traditional. A woman has the same nature as a man and is like him a free creative being and should have equal rights. Perhaps Beauvoir's most famous statement is "One is not born, but rather becomes a woman", (267). Man is viewed as 'one while woman as the 'other'.

Virginia Woolf was in many ways pioneer of feminist literary criticism raising issues - such as social and economic context of women's writing and the need to establish a female literary tradition. Virginia Woolf's "A Room of one's own" is undoubtedly one of the most influential feminist texts in this century. Firstly, Women's previous lack of success as writers does not proceed from any absence of talent, but from social disadvantages such as: their financial dependence, their lack of personal space, the demands of constant child bearing. Secondly, Woolf suggests two remedies financial independence and personal space in order to achieve their full potential as writers. Thirdly she argues that, it is fatal for anyone who writes to think of their sex "Her central claim is that, "a woman must have money and a room, of her own if she is to write fiction (2).

Juliet Mitchell is one of the first feminists to explore a theory of female psychic process. She has been an influential contributor to the development of feminist theory. She distinguishes women's oppression from her exploitation. Oppression is rooted in the ideological realism, which includes production, reproduction of children sexuality and socialization. These four functions are first carried out by the family. Hence the family plays an important role in the oppression of woman. These four elements of material life

interact with one another, so that woman cannot be emancipated unless revolutionary changes occur in all of them. Woman must organize autonomous feminist movements to fight against oppression while the man is self determined and autonomous, the woman is never so. A new generation of woman writers emerged in the recent past embracing the changed values. They depicted woman with a voice of her own, a voice that has been silenced for centuries. Anita Desai depicts the psychological state of lonely woman. Shashi Deshpande gives voice to the long suppressed silence of woman. Githa Hariharan no longer accepts with woman's passive role as woman and wife. She erodes the age-old wisdom in saying, stories, myths and beliefs. She brings out the emergence of New women. The Indian Women writers depict how women struggle not only against aggressive male domination but also against the social, religious, cultural oppression prevalent in contemporary society. Githa Hariharan is one of leading Indian women writers who illustrates the value of woman hood and the traditional beliefs through the Indian Epic stories drawn from the Ramayana and the Mahabharata. She is mainly interested in the portrayal of women characters. In *The Thousand Faces of Night* she has dealt with serious thoughts on the females pathetic condition in Indian Society, superstitions, myths, religion, marriage and love.

Githa Hariharan portrays the condition of Indian Women caught between tradition and modernity. In the novel we get in touch with three female characters - Devi, the protagonist of the novel, Sita, Devi's mother and Mayamma, a house keeper. To the first type belongs the housemaid Mayamma - the traditional woman who believes that her place is with her husband and family. Whatever tortures she undergoes, she does not speak. She respects the traditional ethos and confirms to the Manu Code that the woman should be under the control of her father in the maidenhood, the husband in the

youth and son during old age. The punishment meted out to her for not being able to conceive a child for ten years is unbearable. Birth and growth of her son worsens her condition. She was hit with iron frying pan when she refused to give him her claimed ring. The great solace, she attains at her middle age is in the accommodation of Mahesh family. She does not grudge against her mother-law who has ill-treated her severely. She could not alter the progressive direction of fate. She silently and willingly agreed to play her part in society and she finally accepted that women have to experience physical and mental pain because they are women.

Sita, Devi's mother is mentally a strong woman. Though she is beautiful, her skill of playing Veena earns her a good position in the family of her husband. She is a woman of discipline. She is the woman behind her husband's rise in the ladder of promotion in the office. Her sacrifices are without complaints "The minute the baby was laid in her arms, free of the umbilical cord, she refused to let any of the nurses touch her. She had new veena to play on" (TFN 404) She carries out her responsibility with iron hand. She sends her daughter to the U.S for higher studies. Having left with no support at the death of her husband in a foreign land, she supports her life boldly. Her decision getting back Devi from the US and finding a life partner in Mahesh is perfected well with the guiding mottoes, "Good housekeeping, good taste, hard work" (TFN10) she cherishes her home in Madras. She faces her life boldly when she received a telegram from Mahesh that Devi has gone off from the house. Being a practical lady, she is positive, acknowledging her limitation as a female at the same time play a convincing role as a daughter-in-law, wife and responsible mother to a daughter.

Devi, the protagonist of the novel is shown to us as a foreign returned girl. She studied in America. She had developed a relationship with

a black Dan and she was even prepared to marry him. At this juncture Sita her mother called her back to India and accepted Mahesh as her husband. She is unable to identify herself with the life an Indian housewife. The father-in-law keeps a good company. "The path of a woman must walk to reach heaven" (TFN55). She attempts to find solace in Gopal. She is unable to fit herself into typical Indian domestic life. Finally Devi made a choice of coming back to her mother to start a new lease of life. "After an act of perseverance and silence, Devi walked out from the life of Mahesh which gave a meaning to her life and she took it as her first journey" (Rao:161)

Parvathamma, the mother of Mahesh is ambitious in her search for God. *The Thousand Faces of Night*, the very title shows with evidence the lives of different characters where self-abnegation is involved. Commenting on the theme and structure of the novel C.VijayaSree writes

"a remarkable rendering of the collective struggle of women for self-liberation through the author's play with narrative structures-framing texts within texts, with texts overlapping in curious ways, her Carnavalesque accumulation of inter texts ranging from the tales from The Mahabharata to folk stories and her deft interweaving of these with the lives of real women" (177)

All the three women in the novel tried from their utmost level to brave the strong oppositions and design a room of their own. The writer has completed the story with the help of the character of Pati, Mayamma, and Baba, her father-in-law. These stories explore the various hues of darkness engulfing their married lives. Devi, Sita

and Mayamma belong to three different ages, three different generations and are the possessors of three different levels of education, but the sufferings are almost the same. The minor character Gauri, the maid servant, Uma, Devi's cousin also undergo sufferings to tell that the female life is nothing but a tragic saga of sorrows because of the male domination. Hariharan's portrayal of women characters is realistic. It reflects the plight of women in India. Her effort to present it in her novel is really praiseworthy.

References

1. Beauvoir Simon de. *The Second Sex* : Trans H.H. Parshley, London: Vintage Books, 1997 (1) (267).
2. Hariharan, Githa "The Thousand Faces of Night", New Delhi: Penguin Books, 1992.
3. Rao, K. Damodar, "Penance as Multiple Response in Githa Hariharan's *The Thousand Faces of Night*" in *Indian Women Novelists Set III: Vol 4*, ed R.K.Dhawan, New Delhi. Prestige Books, 1995 (161)
4. VijayaSree C. Revisionist Myth Making : A Reading of Githa Hariharan's *The Thousand Faces of Night* in *The Post Modern Indian English Novel Interrogating the 1980's and 1990's Bombay*: Allied publishers Ltd (177)
5. Rodwell, J.M.Trans. *The Koran*. Hertz: Everyman's Library, 1990; 415.print.
6. Haughton, Chamnen Graves.ed. *Manusmriti, III*, 56 in *Manav Dharama Shastra.trans. and volume III* New Delhi; Cosmo, 1982.(68).

Abbreviation

1. TFN - *The Thousand Faces of Night*

ENGLISH COMMUNICATION AND ITS IMPORTANCE IN THE MODERN SCENARIO

Mrs.P.Mary Rajeswari

Associate Professor, Karpagam Academy of Higher Education, Deemed to be University, Coimbatore

Ms.M.Daphne Rumulshiya

M.Phil. Scholar, Bharathiar Arts and Science College for Women, Salem

Abstract

Education is for development of mankind, but without language no mankind could have developed. The overall objective of education today does not depend on accent but rather on shared educational experience. Language has to be taught with innovation. English exhibits and flourishes self confidence and commitment for personal excellence in the working scenario. A language has to be taught to students from the skill of listening, speaking, reading and then writing, but, the Indian teaching methodology gives importance only to writing than the other three. English the language of quest and empowerment should be acquired as a skill for employability. Language is a skill based subject. Fluency in English has become essential and is the passport to influence wealth and power.

Therefore, examination pattern has to change or taking examination like other subjects must be banned. They can be categorized as successful candidate only when they are able to communicate properly.

Introduction

"To have another language is to possess a second soul." - Charlemagne

Man alone in creation is bestowed with the power of using the language. Education is for development of mankind, but without language no mankind could have been developed. Language is the greatest gift of evolution to mankind. Education is a phenomenon that is expected to recognize the changes in the environment and respond to the demands and challenges. Education is a process not only to mean the exposure to the facts and information but also the real development of finer aspects of the learning. Communication leads us to understand each other. It acts as a unifying force and it is an important tool to achieve and attain goals. Effective communication paves way for white-collar jobs for officious and educated person. Advancement of technology changed the landscape of education across the globe endorsing innovative practice with a special focus on outcome based teaching-learning process. No wonder today the quality of education is determined or measured in terms of student's employability. The overall objective of education today does not depend

on accent but rather on shared educational experience. It is an education to impart knowledge and experience in such a way that it brightens up the possibility of acquisition of right job and promising career.

English becomes a lingua franca in this era of globalization. English exhibits and flourishes self confidence and commitment for personal excellence in the working scenario. Language is not a product of a particular society and culture. English is considered as a language less alien to the lives of Indian. A critical challenge society faces is the attainment of full employment and sustained economic growth in a global economy and society. This challenge has recently become even more complex and demanding. In this context, the development of knowledge and skills cannot be a one-off effort, but instead needs to be a continuous or lifelong process. "Technology has eaten away our creativity and intelligence. Google can never replace a teacher. Fettered with the chain of time-bound syllabus frame, mark, individual change is the starting point of social change. Real change is the inner change of the individual. Only through change society can attain permanent progress and happiness.

Language is a precious tool for communication. It is an exact reflection of the character and growth of an individual. Gandhi said that he opposed English as a medium of instruction yet he realized fully the importance of its contact with the modern world. It is science and technology that has raised English to its level. Creative thinking is essential and is one of the most important skills that we will ever develop in our life. Creative thinking is the key that opens doors to a whole new realm of opportunities. It gets us out of playing a passive role and puts us in more aggressive mode. A simple definition is that the creativity is the ability to imagine or invent something new. Creativity is not the ability to create out of nothing, but the ability to generate new ideas by combining, changing or reapplying existing ideas. Some creative ideas are astonishing and brilliant, while others are just simple, good, practical ideas. Creative thinking bridges the gap between what is dreamt and what is desired; it knows no bounds and is not restricted by possibilities. Creativity is an important element of life. Creativity is something that every teacher aspires to nurture in his/her students. Education in every country needs to be a high -priority situation, including new changes and ideals to its process. Language has to be taught with innovation. Innovation is not in teaching with new strategies but includes the new way of using the existing practice. Education has to give complete practical training. Modern trends have changed the face of education leaving behind the foot prints a -race examination and evaluation pattern, the poor facilitators cut a sorry figure in doing justice to conduct something out of the text-book to make the students hone other essential skills, one of which is to develop critical thinking- the nucleus of human trait key to success. It is an integrated means to make education complete through graphical representation, pronunciation, repetition, picturization, synonyms, antonyms. Example sentences and group work are the sample

strategies. English has touched upon every field of study. It is a part and parcel of our day to-day life. Language learning must be less of content and more of activity oriented unlike other subjects. English has today become the second language in most countries where it is not the first language, owing to its continued usage as the language of Commerce, Business and Scientific Research. More and more people want to learn the language because it gives them opportunities unheard of previously and because it makes them employable, They know that acquisition of English language skills play a pivotal role in the right shaping of their careers. Necessity is the mother of invention is an old maxim in English, the necessity of communication through link language. Mutual cooperation, understanding, peer group influence, exchange of knowledge and learner centered education go hand in hand. Healthy competition improves speedy learning. .

Syllabi are the route maps to take the learners to their preordained level." Before designing the curriculum, constructors should consider its utility value or the student's point of view and the society's point of view should be borne in mind. This curriculum should be activity based. It has to be upgraded based on the industry need. Alumni feedback can be considered. Language learners do not communicate well at the end of the course. Official syllabi designed by the academicians have very little to do with actual life in the global world. A language learning class room has to be a space where critical thinking, analytical thinking, creative thinking logical thinking, linear thinking and diverse thinking are promoted but now they are drifting away from the objectives of the curriculum or set programme. Language learning especially English is an important program in the life of a man. Learning of any language is a long process. English is taught in educational institutions, but our students quite feel handicapped and uncomfortable in using it effectively in and outside their classrooms. The

reasons are manifold. It is misunderstood today that English is like other subjects and many failed to realize that it is skill and not content. The main reason for this attitude is that people give focus for scoring high marks and not for development of communications skills. To score high, students are trained to memorize the content, without understanding it. The learners are very good in grammar. They have mastered the linguistic structures, but with no outcome. The learner is mere appendage in the learning /teaching process in any aspect of the curriculum. Teacher is becoming a mere tool or an instrument or an agent in transferring the set of the higher authorities to students with no consideration of students receiving it or not. So a shift is needed to yield positive results. Students have to develop their vocabulary and then regular reading of standard newspaper must be encouraged.

Reading is an art. It is highly a necessary skill for the learners. Reading a literary text involves segmenting the given piece, looking for meaning of tough words, fix them to the context, and comprehend the text. This practice will enhance the process of reading. Reading could reach its goal, by means of reading the content, while memorizing and listening the same when the teacher teaches the lesson. But the speaking skills are often neglected in the process of language learning in schools and colleges, emphasis the benefits of cooperative learning, Colrin Colorado states that Co-operative learning has been proven to be effective for all types of students, including academically gifted, main stream students of English language learners because it promotes learning and fosters respect and friendships among diverse groups of students. English is considered nothing more than a subject to secure minimum marks to pass. With such laid-back attitude it is not an obstacle for students to secure the qualifying marks in English as they mostly memorize readymade answers available widely in the form of guide books. It is owing to the negligent attitude that a student exhibit

towards English. They fail to construct basic sentence when they opt for higher studies, say degree level. They face so many problems for employment where English is the passport. At this stage, due to psychological problems like lack of self confidence, shyness to learn, hesitation to mingle with peer group, confining doubt to themselves, communication gap lack of expression and confidence, the learner suffers. Any type of skill expected by the corporate can be show cased only through communication.

A language has to be taught to students from the skill of listening, speaking, reading and then writing, but, the Indian teaching methodology gives importance only to writing than the other three. Life skills, namely, thinking skills, social skills, soft skills and emotional skills must be encouraged as innovative learning process in order to encourage creative thinking and must be practiced as concepts to be applied in real life. The main reason for this attitude is that people give focus for scoring high marks not for development of communication skills. Learning of a language depends completely on its understanding or comprehension. When a student starts following the sounds, stress, intonation and symbols, that is words, phrases etc., he starts understanding the ideas, thought or meaning contained in a sentence or structure. To score high, students are trained to memorize the content without understanding it. In the present scenario importance of English language has been increasing day by day, due to globalization. In order to survive in this global world knowledge of English language is essential.

Teaching English is nothing but teaching its skills. A teacher has to give equal importance to all the skills. To meet their employability needs of employability. 40% of our life time is spent on reading, Reading is not always a conscious activity, but we do a lot of reading with or without a fore thought. So reading is a part of our daily life and also employment. Reading is considered as an important receptive skill. It is a

complex and dynamic activity. In real life youngsters are left stumbling for words and speak incorrect English. Reading enhances intra and interpersonal skills. Verbal communication: what we say and how we say it., Non-verbal communication: what we communicate without words, Listening skills: How we interpret both the verbal and non-verbal messages sent by others, Reading skill: How we say, With globalization there has been a rise in demand for employees with good communication skills. They must learn the use of dictionaries even in this modern learning with all technological learning. To learn this skill we need to give more practice through tasks, activities and exercises develop our students to critical thinking competency. Critical thinking skill, which includes interpretation, analysis, organization, classification, categorization, differentiation and prioritization, evaluation, inference, explanation and self-regulation etc., will be developed through teaching reading tasks. Critical thinking essentially means questioning, challenging, and analyzing ability, which is essential for employability. Reading could reach its goal, by means of reading the content, while memorizing.

Speaking skills are mostly neglected in the process of language learning in schools and colleges. Speaking not only involves a mere utterance, but also tone, intonation, and stress patterns etc., Every day we should hear at least one little song, read one good poem, see one exquisite picture, and, if possible, speak a few sensible words, Language learners who lack confidence should participate in discussions to come out of the shell. English is taught as a medium to improve the communication skill of a learner, while the subjects are taught for their content and application of the knowledge of the content. The irony of the situation is, very often, English communication throughout the globe has become one of the principle assets. If learnt officiously, it can enable people to attain sustainable advantage in their profession. It is a sustainable language that acts as a platform for

the latest business management in the world. English is taught and tested for constant (of the text book prescribed), as it is done in other subjects. The assessment ends up as an assessment of the memory skills of the learners, as it is based on the content, once an effective assessment is introduced, it will also have a positive impact, A known fact is that mere language competence does not make a student employable. Leo Tolstoy says that the happiness of man consists in life, and life in labour. Language competence is certainly a huge chunk but attitudinal and behavioral aspects play a major role in type of communicative competence in the students that the industry needs.

English the language of quest and empowerment should be acquired as a skill for employability. Language is a skill based subject. Listening, speaking, reading and writing skills are the four basic skills of language. All the skills are interlinked with each other. The effective programme for the improvement of the students are celebrating English day, skill based clubs formation, dramatization, conversation, English book exhibition, English Language Teaching Aids exhibition, role play etc.,

A skill is the learned ability to carry out pre-determined results often with the minimum outlay of time energy or both. It is actually the ability one possesses. Skills can often be divided into domain-general and domain-specific skills. What makes a message so effective? The answer is the ability to evaluate and capture the essence of read. Need reading is self directed learning in which the conceptualization, design, conduct and evaluation of a learning project are directed by the learner. This does not mean that self directed learning is highly individualized learning always conducted in isolation. The ability to acquire skills to acquire skills in self directed learning may be the key link. Self directed learning pushes the learner to grasp the confidential power. Self directed learning promotes the learner the learner to present the topic in an effective way because the learner

prepares the topic on his own direction by having the confidence on the topic. This helps the learner to acquire the interest to acquire the interest on what he is going to do. Self directed learning helps the learner to learn any topic interestingly until he understands the topic. Understanding ability and confidential power should be acquired by the learner through self directed learning.

Communication is a two way process between a sender of information and receiver of information, it is also a complex process. At any stage of this process things may go wrong, making the communication less effective. Speech is a voyage. It must be charted. To avoid this reading skill will must be practised. The main techniques of reading are skimming, scanning, extensive reading and intensive reading through aloud reading and silent reading. Reading and writing come much later and that too for a limited number of people. Educated person from one country is able to contact with his counterpart in another country only through the medium of English. This plays a pivotal role in the employment of a person. English language need not undergo any set examination system as is in other subjects. English has to be taught till a student becomes self confident in communication. He will come out of his nut.

English is considered nothing more than a subject to secure minimum marks to pass. With such laid-back attitude it is not obstacle for students to secure the qualifying marks in English as they mostly memorize readymade answers available widely in the form of guide books Owing to the negligent attitude student's exhibit towards English, they fail to construct basic sentences when they opt for higher studies, say degree level. They face so many problems for employment where English is to mingle with peer group, confining doubt to them, communication gap, lack of expression and confidence, the learner suffers. Necessity is the mother of invention. Healthy competition improves speedy learning. Knowledge of

English guarantees a job across sectors. Communicating in English becomes necessary. English is the language which is non-negotiable for all the fields of modern era. Speaking in English, not only gets anyone a job but through it. Growth prospects multiply. In India, more people think that it is very difficult to speak in English. Fear of mistakes and other people's comments are the obstacles to speak English. English being the most commonly used language in the corporate world; the knowledge of English is one of the most important employability skills. With good understanding and communication in English, we can travel around the globe. Speaking skills requires one's psychological and managerial emotions, appropriate and simple language with correct pronunciation to develop the inner strength and confidence to speak effective English. Fluency in English has become essential and is the passport to influence wealth and power.

Ability to communicate is the primary factor that distinguishes human beings from animate and it is the ability to communicate well that distinguishes one individual from another. Language therefore remains potentially a communicative medium capable of expressing ideas and concepts as well as moods, feelings and attitudes. In today's global world, the importance of English cannot be denied and ignored since English is the most common language spoken at everywhere. English is a means not only for international Commerce; it has become increasingly essential for inter-state commerce and communication. With the help of developing technology, English has been playing a major role in many sectors including medicine, engineering and education which is the most important arena where English is needed. Every boss is looking for qualified, talented, smart and confident employees. Knowing English well, make people more employable in every country in the world. Every year, thousands of graduates come out from the college and struggle to find suitable jobs in order to step on the social ladder.

English is essential for high quality job and communicating with the international world. High quality jobs need good understanding ability and speaking in English. Learning English is a bewitching task. Importance of English comes of as late realization in one's life at the coming of age in choosing a career for life. Effective communication skills are fundamental to success in many aspects of life. "Things that help us to improve our communication skills are: empathy, encouragement, learning to listen, use humor, and maintain positive attitude and smile. This comes through reading and enjoying, listening and practicing. This can be encouraged among students through group discussion, debate, brain storming, dialogues, narration of stories etc, "Yes" or "No" questions, objectives type questions should be avoided. Facilitator has to show honest appreciation, provide attention, praise and reward for all to improve their caliber. At the same time facilitator has to be cautious because too much praise will spoil the young to be too much dependant on it, unfairness should not be an issue, at times facilitators tend to react positively to some students more than others. Manipulation occurs more when facilitator focuses their attention on the positive behaviour of a student or group of students in order to hint that certain behaviour is most desirable. This becomes more self-motivating and successful in life-long learning. Communication skills are absolutely required to survive and succeed in today's business world. However communication skills are not only necessary for a person's professional career, but even more contributing to one's so-called social competence, a fact which applies to many other soft skills. Lack of English language communication, one struggles to reach high position. And are unable to face the problem of unemployment. Employability has been defined as "the capability of getting and keeping satisfactory work.

"English" - a word of wonder, mystery and uniqueness to all students - is the word of

respect in today's employment scenario. Communication and employability being the need of the hour, it is in the hands of the language facilitators to encounter the challenging task of motivating the students to carve a niche for themselves, The capability to recognize and reconcile our long term goals with the needs and feelings of other people can be cultivated through real time projects applying the internal and external resources. Group projects for assertiveness, stress management, time management, communication skills, creative thinking, critical thinking, analytical thinking, logical thinking will help the student community to imbibe skills and work effectively in teams and make employability ready We can assign a project of reading a novel or story books and convert them into digital mode. "Education is the most powerful weapon which you can use it to change the world."- is a quotation of Nelson Mandela. Our curriculum should focus on the eight major competency area like, listening, speaking, reading, writing, functional grammar, vocabulary control, self-learning and language use. The heart is like a box, and the language is a key. Only by opening the box with a key we can observe the gems it. English is a major window to the world. It is through English our prodigies like Sir C.V. Raman, J. C. Bose, Ramanujam, Bhaba, and Vivekanda got recognition. English is now the language of opportunities. English provides access to knowledge. The growth of English has occurred hand in hand with the changes of globalization, modernization, industrialization and urbanization in the Indian society.

References

1. The Power of Communication: Skills to Build Trust, Inspire Loyalty, and Lead Effectively, *by Helio Fred Garcia, 2012*
2. It's the Way You Say It: Becoming Articulate, Well-spoken, and Clear, *by Carol A. Fleming, 2010*
3. Messages: The Communication Skills Book, *by Matthew McKay, Martha Davis and Patrick Fanning, 2009.*

BLACK FEMINIST CONSCIOUSNESS IN TONI MORRISON'S THE BLUEST EYE

Mrs.M.Krishna Veni

Guest Lecturer, Rani Anna Government College for Women, Tirunelveli

Mrs.M.A.Poornima Priya Dharshini

Guest Lecturer, Rani Anna Government College for Women, Tirunelveli

Abstract

Toni Morrison, (b.1931) one of the major literary figures in contemporary American fiction, was awarded the noble prize for literature in 1993, and Swedish Academy specially praised her for giving "life to an essential aspect of American reality" in novels "characterized by visionary force and poetic import". The central motive for her work is the experience of the blacks in America. Some of the issues she addresses include racial discrimination, victimization of the blacks, the emotional and the psychological problems faced by Afro-Americans in trying to achieve a sense of white cultural codes. Toni Morrison's The Bluest Eye dealt with black feminist consciousness through the life of the protagonist Pecola, a black girl, wants to have blue eyes, the symbol of white beauty. It also indicates a black girl's quest for white values.

Keywords:

1. *Discrimination = intolerance*
2. *Victimization = persecution*

Introduction

African American literature is the body of literature produced in the United States by writers of African descent. The genre traces its origin to the works of such late 18th century writers as Phillis Wheatley and Olaudah Equiano, reaching early high points with slave narratives and the Harlem Renaissance and continuing today with authors such as Toni Morrison, Maya Angelo and Walter Mosley and Alice Walker being ranked among the top writers in the United States. Among the themes and issues explored in African American Literature Are the role of African Americans within the larger American society. African-American culture, slavery, and Black woman are suffering due to gender inequality and racism. African American writing has also tended to incorporate within itself oral forms such as spirituals, sermons, gospel, music, blues, and rap.

In the 1970s African American literature reached the main stream as books by black writers continually achieved fame. This was also the time when the work of African American writers began to be accepted by academe as a legitimate genre of American

literature. As part of the larger Black Arts Movement, which was inspired by the civil rights and Black Power Movements, African American literature began to be defined and analysed. Toni Morrison, Alice Walker and poet James Emanuel are some of the notable African American writers. Toni Morrison meanwhile, helped to promote black literature when she worked as an editor for Random House in the 1960s and 70s, where she edited books by such authors as Toni Cade Bambara and Gayl Jones. Morrison herself would later emerge as one of the most important African American writers of the 20th century.

The term 'feminism', taken from latin femina (women), originally meant having the qualities of females. It began to be used in reference to the theory of sexual equality and the movement for women's rights, replacing womanism in the 1890s. Feminism tends to be taught of as a movement of women, and many feminist absolutely reject the idea of allowing men into it. African men and women were brought to the shores of America as slaves in the 17th century. They were deprived of their basic human rights in order to serve the plantation economy of the American south. They were all

treated as beast of burden, but black women were further exploited sexually by their white masters to ensure an unfailing supply of labour force for an expanding capitalist society.

Racism is the dominant theme in the works of black authors, irrespective of sex. But the double edged persecution of afro American woman finds full expression only in black feminist writings. They depict her pain of being black and female and at the same time present her desperate search for her genuine self. Racism is a man made phenomenon. Hernton comments that racism *may be defined as all of the learned behaviour and learned emotions on the part of a group of people towards another group whose physical characteristics are dissimilar to the former group; behaviour and emotions that compel one group to ... treat the other on the basis of its physical characteristics alone, as if it did not belong to the human rights* (175).

Toni Morrison is a black writer struggling with and through a language that can powerfully evoke and enforce hidden signs of racial superiority, cultural hegemony and dismissive 'othering' of people (Heyman 381). Toni Morrison's first novel "The Bluest Eye" (1970) deals with the psychological and emotional conflicts experienced by a black American girl as she constantly judges herself by the standards set by the white cultural norms. The novel is about the terrible consequences for blacks of internalizing the values of a white culture that both directly and indirectly rejects them.

Toni Morrison's *The Bluest Eye*, a neo-slave narrative, is concerned with the theme of black woman's tragic experience due to racial exploitation during the World War Period. The novel centres around the tragic life of Pecola and her parents failure to give her stability. The novel also explores the life the black people leading a life of frustration and misery without neither thought nor regard for themselves. *No one could have convinced them that they were not relentlessly and aggressively ugly ... you looked at them and wondered why they were so ugly; you look*

closely and could not find the source. Then you realized that it came from conviction, their conviction (BE 28). Morrison presents the poignant story of Pecola, and her total surrender to the racist power structure. Pecola belongs to a family that has been victimized by racial discrimination for ages. Pecola considered early in her life as ugly, yearns for blue eyes, the ultimate standard of beauty as "*white American prescription for beauty include blonde hair, white skin and above all blue eyes*" (Plakkootam 17-18).

The story of *The Bluest Eye* is about a poor black girl called Pecola Breedlove. She believes that the contempt and brutality which she meets within the society around her has its roots in her ugliness, her blackness. She is obsessed because she knows that she cannot be beautiful like any other white girl. A white girl has blue eyes and blonde hair which make her beautiful and accepted in the society. Pecola believes that if she gained blue eyes, her ugliness will disappear and she will gain the love and security which is desperately missing in her life. Pecola is made to realize her ugly black experience by the society around her. Her classmate named Maureen, a light-skinned girl, teases Pecola and her friends by calling them black and ugly. Pecola and her friends sink under the wisdom, accuracy and relevance of Maureen's remark. They were nicer, brighter too but still lesser than Maureen. The black sensibility makes them ask themselves- "*What did we lack?*", "*What was the thing that made her beautiful and not us?*" The things that they lacked were the blue eyes, white skin, blonde hair, and the American standards of beauty accepted by both the whites and the blacks.

Pecola's mother Pauline wants to identify with the white woman by imitating their ways. She is a black woman who longs for beauty, romantic love, recognition and desire to live an ideal feminine life. She tries to explore herself as central rather than marginal. She hates the ugliness of her house, her daughter and herself. She becomes an ideal servant because that role

fulfils practically all her needs. She compares the lovely house and the house hold things of her employer. She found beauty, order, cleanliness and praise at Fisher's residence. Pauline is a black woman struggling against social and economic hostilities stacked against her but inspite of her limitations set by her family, society and race, she endeavours to live by female American standards. A self conscious rebel is scene in Pauline.

Cholly, Pecola's father, an orphan, always feels insecure for he was alienated as a child. He is rootless and in searches of his self, his identity. His love towards Pecola changes to lust. In the end Cholly rapes Pecola. This unnatural rape is distortion of his love for Pecola. Pecola becomes victim of her parents' discontents. Her parents' self-hatred which is extended to their daughter has its roots in racial social order in America which is the source of marginality.

Pecola attempts to change her fate by means of prayer-prayer for blue eyes, prayer for the bluest eyes. Each night without fail she prayed for the blue eyes. Pecola believed " *If those eyes of hers were different that is to say beautiful, she herself would be different... if she looked different beautiful may be, Cholly would be different, and Mrs. Breedlove too. Maybe they would say. "Why, looked at pretty- eyed Pecola. We musn't do bad things infront of those pretty eyes"* (BE). Thus she believes that the blue eyes could change

everything. She will be loved by her people as well as the whites, once her eyes turned blue. But unfortunately she becomes a victim of the racial culture. She is driven insane as she fails to meet the white standards of beauty, as she has been under the influence of white cultural domination.

Thus, to be black and female is to suffer from the twin disadvantages of racial discrimination and gender bias. Besides all black women suffer not only they are black and female but also because they are economically poor. The ideal concept of women in American society is not just racist and sexist but essentially classist. The poor black women are discriminated against and de-humanised. So the sufferings of black women were due to racism and sexism which can be understood as by-products of capitalism.

References

Primary Sources

1. Morrison, Toni, *The Bluest Eye*. London: Chatto and Windus, 1979.

Secondary Sources

1. Hernton, Calvin C. *Sex and Racism in America*. New York: Grove, 1965.
2. Plakkootam, J. Alphy. "Racial and Gender Discrimination in Fiction by Afro-American Women". *Indian Journal of American Studies*. Vol. 20. No.1 Winter, 1990.

APPLICATION OF GRICEAN THEORY OF IMPLICATURE TO STUDY SOMERSET MAUGHAM'S WOMEN CHARACTERS

Sashi Kala Govindarajulu

Assistant Professor, Department of English, School of Humanities and Sciences, SASTRA University, Thanjavur, India

Abstract

*Somerset Maugham was successful with well-received novels, notable essays, crowd-drawing plays and more than a hundred short stories. But unfortunately his critics branded him a 'commercial' writer and an artistic failure. However, a linguistic tool would make it apparent that Maugham's simple prose style has great scope of artistry. H.P. Grice's discussions on Maxims of Conversation and Conversational Implicatures paved way to disseminate communication through language, where a speaker or a writer assumes that the recipient of the message already is aware of it. Stanford Encyclopedia of Philosophy mentions "Implicature serves a variety of goals beyond communication: maintaining good social relations, misleading without lying, style, and verbal efficiency." Applying Grice's theory of conversational implicature rigorously in the dialogues involving Maugham's women characters in two short stories enables the readers to interpret not only the language of Somerset Maugham but also expose the characteristics of the chosen women characters. In *Virtue*, the triangular experience of a married couple distracted by a friend operates similar to what happens in the story, *Back of Beyond*, with the variation that here it is the husband not the lover who dies. The callous disregard for human life happens in the pursuit of trivial pleasure of a few selfish and foolish fellow humans, and this aspect is thrown into perspective through Somerset Maugham's deft handling of language. Thus, a minute analysis in Somerset Maugham's short stories *Virtue* and *The Back of Beyond* explicitly exposes his handling of language nuances.*

Keywords: *Implicature; cooperative principle; women characterization*

Introduction

Somerset Maugham's writing profession was a stunning success as he observed with intense interest the lives of the people he knew and converted them into writing material with an adept psychological perception. Even when he was fifteen years of age, he started writing steadily. His first novel *Liza of Lambeth* was an instant success and made him decide on writing as his career.

Today, Maugham is probably best known as a short story writer. His clear, lucid and economical style makes easy reading and his short stories have been reprinted frequently in collected editions. Maugham himself said: "I have never pretended to be anything but a story teller." ("The Author excuses himself", Preface to *Creatures of Circumstance*, 1947). He became famous for his mastery of short evocative stories that were often set in the more obscure and remote areas of the British Empire. His short stories enabled him to place real life characters in their own settings and brought out the darker side of the decaying Empire in his short stories. He was drawn to those men and women who

were destroyed by a code of honour, an appetite, a passion. He never hesitated to expose the hypocrisies of people who had unknowingly exposed their ugly secrets to him. Maugham was a prolific and popular writer but his writings in general and short stories in particular did not receive the critical attention they deserve. Ivor Evans writes, "Popularity affects critics in estimating a writer's worth and Maugham has thus suffered conspicuously."

His critics have, in a majority of cases, assessed him in terms of his themes and characters and in a sense condemned Maugham for his cynical attitude to life. However, the technical virtuosity of his narration and linguistic skill in writing remain unexplored. But his writings, which are carried on through mimesis, provide conversation as the staple of his method of narration.

An enquiry into Maugham's language through an application of Grice's Maxims and the implicature that emanate from the violation of the Maxims, will help a reader to understand that his language use is only apparently simple. The overall mimetic preference in presenting

the experiences provides plenty of opportunity for Maugham to implicate meaning at a deeper layer than what is read, 'said' and thus a total signification often escapes a hurried reader.

Materials & Methods

Implicature

Implicature is a sub-topic in narratology and was popularized by Herbert Paul Grice, often known as H.P. Grice, a British philosopher of language. He was greatly inspired by Noam Chomsky (1957), who elucidated on language syntax. Grice's seminal work on 'Meaning' greatly influenced the study of semantics. *Studies in the Way of Words* (1989) is a collection of many of his papers and essays given as John Locke Lectures and William James Lectures. This book covers several topics in everyday language use particularly on meaning, logical connectives and more importantly the notion of implying. Implicature refers to what is suggested in an utterance, even though neither expressed nor strictly implied. It helps "to clarify the intuitive difference between what is expressed literally in a sentence and what is merely suggested by an utterance of the same string of words." To distinguish the latter from the former, Grice uses the neologisms *implicate* and *implicature*, while he refers to the linguistically coded part of utterance (content) as "what is said."

His Cooperative Principle and the four Maxims of Conversation help to understand the linguistic meaning of words in a sentence when implications are intended. He adopted Kant's categories of Quantity, Quality, Relation and Manner.

A brief summary of Grice's theory of language resulting in an understanding of the signification of utterance has been provided for ready reference.

Cooperative Principle

Maxim of Quantity

- Make your contribution as informative as is required (for the current purposes of the exchange)

- Do not make your contribution more informative than is required

Maxim of Quality: Try to make your contribution one that is true

Its two more specific maxims are:

- Do not say what you believe to be false
- Do not say that for which you lack adequate evidence

Maxim of Relation: Be relevant.

Maxim of Manner: Be perspicuous

- Avoid obscurity of expression
- Avoid ambiguity
- Be brief (avoid unnecessary prolixity)
- Be orderly

Such an application to study the women characters help to bring out not only the plot which surprises the readers with its amazing twists but also makes the characters very convincing in Maugham's simple and perfect style. *Virtue* is rightly called the masterpiece in Maugham's fourth mature collection of short stories *Six Stories Written in the First Person Singular* (1931). Margery succumbs to the charms of a much younger man after eighteen years of marriage. She is at the end left to her wits end, when her husband dies and the man of her dreams jilts her. This triangular experience of a married couple operates similar to what happens in the story, *Back of Beyond*, with the variation that here it is the lover and not the husband who dies. The application of Grice's theory of implicature portrays the narrator's assessment of such women that they are at once selfish and foolish, cherishing hypocritical virtue and bringing ruin on family life. This foregrounding should be borne in mind while interpreting Margery's flirtations with Gerald that cost the life of Charlie and Violet's noble sacrifice that led to the death of Knobby. These stories lead a reader to contemplate not merely on some small aberrations in marital life, but the unavailing nature of the pursuit of personal pleasure.

A detailed analysis of the conversations involving the two women characters in these

short stories is undertaken by applying Grice's theory.

Interpretation and Discussion

Virtue

Margery sought permanent settlement with the flirt, and thus destroyed the peace and life of her husband. In the end, she manages to survive by the insurance money of her husband.

Maxim of Quality

The narrator was always happy to look up on his friends the Bishops whenever he was in London. Charlie was a fifty-five year old termagant but his wife Margery was a sweet woman, who had been successful in wrapping him around her little finger. The narrator asked her how she could put up with a man who was ludicrous and irritable. Margery reacted saying that Charlie had a temper as sweet as an angel, and immediately Charlie added,

'Let him (the narrator) rave,' said Charlie. 'He's an ignorant fool and he uses words of whose meaning he hasn't the smallest idea.'

His words violate the sub-maxim "do not convey what you believe to be false or unverified" for Charlie very well knew that sometimes even his friends loathed him for his wild temper. Therefore, when the narrator was astonished that Charlie's wife had no complaints about his foul temper, Charlie deliberately said that the narrator could rant and rave as much as he wanted for his wife would always love Charlie, as he never showed her his bad side.

Through this utterance, we are made aware that Margery was a sweet tempered woman, who was happy in bringing out the gentler side of her husband.

Maxim of Quantity

The narrator introduced Morton to Charlie and Margery. Charlie knew that Margery went out with Morton, but he was not offended with it and rather teased her about it. After Gerry left, Margery cried for two days and at last

unable to bear it any longer Charlie roughly asked her to control herself. She cried that she had lost everything in her life that had made it beautiful but he rebuffed her and said,

'Don't be such a fool,'

These few words are insufficient to show all that Charlie felt about his wife's reaction and thus violates the sub maxim "Provide adequate and complete information." It implies that Margery was foolish in considering that her world had ended just because a young man who had confessed love to a middle-aged woman had left her. It also implies that Charlie was finally coming to his senses that his wife was truly moving away from him.

Margery separated from her husband, and once Margery requested the narrator to spend some time with Charlie, as he was going back alone to his own flat. She also asked him to prevent Charlie from drinking. She reminisced that she had had a happy married life but could not control herself from falling in love and that Gerry had made her feel young again.

'He (Morton) seemed to me a very nice lad,' I said slowly. 'I imagine he'll do well.'

He was very young for the job he had when I ran across him. He is only twenty-nine now, isn't he?

This is a flouting of the sub maxim "Provide adequate and complete information" as the narrator witnessed that Margery was in the throes of love and did not realize that Gerry was too young and impressionable. The words 'lad', 'young' and 'only twenty-nine now' are words used to imply that she was too old to contemplate love for a young man. Here through implication he tries to draw her attention to the fact that his youth had attracted her.

Maxim of Relevance

Margery put up in a boarding house without informing Charlie, and was inflexible not to return home. The narrator asked Janet if Margery would ever go back to her husband and Janet was very sure that she would not.

After a few days, Margery telephoned the narrator asking to see him. The narrator found that she had not changed much and was as handsome as ever.

'Charlie is leaving the Marshes today and going back to the flat. I'm afraid his first few days there will be rather difficult; it would be awfully nice of you if you'd ask him to dinner or something.'

This concern flouts the sub maxim "Add new information," as Margery did not openly say to the narrator that she still cared for her husband and wanted the narrator to be beside him in his grueling time.

Maxim of Manner

When Charlie was moving out of the Marsh's house to go back to his own flat, Margery requested the narrator to make Charlie's transition to a lonely life at the flat easy for him by being with him. She also expressed concern that he was drinking heavily. To this the narrator responded acidly,

'I understand he's had some domestic worries of late.'

Here the narrator flouts the sub maxim "avoid obscurity and ambiguity" as he blatantly did not say that Margery's defection was the problem that had beset Charlie. It reveals that the narrator knew that Margery was making a serious mistake in falling for a younger man.

The narrator deliberately told her how Morton had deviously dealt with the Chinese who had given him trouble in the road laying project. Margery questioned him why he had told her that and the narrator lamely said,

'I thought it rather a good story.'

Here he violated the sub maxim "strive for brevity and order" in exaggerating the incident and violated the sub maxim "avoid obscurity and ambiguity" as he commented that it was a good story. What it really implicates is that Morton was such a man, who would stoop to any level to get what he wanted and Margery was at the risk of exposing herself to hurt.

When Margery beseeched Gerry to accept her, Gerry wrote that he truly loved Margery, but if she came to him, he would be dismissed from service immediately. The narrator did not want Margery to do anything foolish and just said,

'I hope she's too sensible to expose herself to a very terrible rebuff.'

This sentence implicates that Margery would cut a sorry figure if she went out to Gerry, as the narrator was sure that Gerry would refuse to take her in. Thus, he violates the sub maxim "avoid obscurity and ambiguity".

The Back of Beyond

The Back of Beyond, as many other Somerset Maugham's stories, deals with the problem of marital infidelity and the possible solutions. Spaniards become emotionally charged and take law into their own hands, dispensing justice by indulging in honour killing; whereas Britishers contemplate divorce or suicide. According to Maugham, only flirtations of women are viewed seriously; but men are not totally free of such predilections. It is insensible to destroy one's long years of happy married life by rushing to self-righteous solutions. Happiness is assured when people become tolerant and forgiving of frailties in their spouses. As a character in the present story, George Moon puts it, "The right thing is the kind thing!"

Maxim of Quantity

Tom Saffary was chagrined by his wife Violet's frenzied reaction to the reporting of his friend Knobby's death. She cried violently and said:

'Oh, it's not fair,' she moaned. 'What's to become of me now?'

Oh, God, I wish I were dead.'

Here her words flout the sub maxim "Make your contribution as informative as is required" as her words are not clear why the death of an acquaintance should leave her bereft to even

contemplate death. The shock of the news made her unconsciously blurt out her secret affinity to Knobby.

Becoming impatient with her continuous crying, Tom confronted her and asked what her relationship with Knobby had been. She answered him:

'It was an awful shock.'

These words again violate the sub maxim, "Make your contribution as informative as is required" as she does not directly tell him exactly why the news was such a terrible shock to her.

Knobby and Violet had planned to elope to Sydney by giving various reasons to their spouses. Without realizing that Violet was contemplating eloping with Knobby, Tom happily welcomed Violet's decision to spend time with their friends, believing that it would be a good change for her. Violet was touched with his loving gesture when Tom said that he had been happy with her. To that, she answers:

'Well, that's something, isn't it? No one can ever take that away from you.'

These words violate the sub maxim "Try to make your contribution one that is true," as she ironically implies that she was leaving him and he would in future would be left with only happy thoughts of their marriage.

Maxim of Quality

Violet's reaction to Knobby's death roused Tom's doubt but she said that her agony had been due to shock. He brushed it aside saying that no one would react in such a high-strung manner at a friend's death.

'I don't understand what you mean,' she said.

Here Violet deliberately flouts the maxim "Do not say what you believe to be false," as she pretended not to understand Tom when he had surmised her secret. She deliberately said these words to evade her unfaithfulness.

Maxim of Relation

A communication can be successful if the listener interprets the intended meaning of the speaker. So, if the listener fails to understand the implicature, the listener should at least question the explicature of the utterance. For the same reason, Sperber and Wilson (1986: 107-8): said that Relevance Theory is based on contextualization. In this short story, we find that Tom is sadly unaware that there is any rift between him and Violet and fails to understand the implications in her sentences.

When Tom had bought a rubber plantation in Borneo and planned to move there, Violet asked if Tom would reconsider his decision. However, Tom said that his venture would fetch them better money, to which Violet said:

'Money isn't everything. There's happiness.'

Here Violet flouts the sub maxim "Be relevant" as she did not directly say that his decision would force her to elope with Knobby. She pretended as if she was happy with Tom.

Maxim of Manner

Violet became dazed with Knobby's death, and started crying heartrendingly. Tom was sorry for her and tried to console her. But she continued to weep:

'Oh, Hal, Hal.' He had never heard her call the dead man that before. Of course his name was Harold, but everyone called him Knobby. 'What shall I do?' she wailed. 'I can't bear it.'

I can't bear it. 'Her words here violate the sub maxim "Be perspicuous; Avoid obscurity of expression" as she does not directly say why Knobby's death should have affected her so. Her addressing Knobby as Hal and her lamenting as to what she should do are ambiguous as to her relationship with Knobby, her husband's friend.

When Tom confessed his problem to George Moon, his employer, Moon told Tom how he had divorced his wife, when he found out that she had been involved with another man. He told Tom that he now regretted having divorced

her, as she might have later settled down and been a good wife to him. Tom was surprised that George did not consider honour and was further startled when George told him that if he had another chance he would not bother with it. Tom said:

'You're the last man I should ever have expected to hear speak like that.'

These words imply the surprise of Tom about George. He had an opinion of Moon as a formal and stiff and righteous person. But George surprised him with his practical approach to life.

Findings & Results

The attempt to explore the nuances of Maugham's implicature by a rigorous application of Grice's Maxims by studying two women characters in Somerset Maugham's short stories *Virtue* (1936) and *Before the Party* (1922) succeeds in bringing out his artistry in language. A careful reading reveals his absolute economy in plot structure and a style of great sophistication that demands great analytical skill to interpret. It also establishes Maugham as a writer with linguistic skills and implicature. It is established that his proficiency in apparently simple style is full of linguistic nuances that calls for a methodical analysis.

Conclusion

These conversations prove that by applying Grice's Maxims, implicature results in their violation. Thus, such a linguistic approach helps

to unearth Maugham's dexterity in style and essential humanism. It emerges from the study that Maugham is neither a cynic nor simple in style. The implications of his writing reveal his greater humanism.

References

1. Bach, Kent. (1994). *Conversational Implicature Mind & Language*, Vol. 9 No. 2 June 1994 p. 144
2. Curtis, Anthony, John Whitehead (ed.) (1997) *W. Somerset Maugham: The Critical Heritage*. Psychology Press
3. Chomsky, Noam. (1957). *Syntactic Structures*. Humanities Press.
4. Doran, Christine. (2016) *Popular Orientalism: Somerset Maugham in Mainland Southeast Asia*. Humanities. Charles Darwin University.
5. Grice, H.P. (1991). *Studies in the Way of Words*. USA: Harvard University Press.
6. Searle, John. (1969) *Speech Acts: an Essay in the Philosophy of Language*. UK: Cambridge University Press.
7. Strawson, P.F. (1964). *Intention and convention in speech acts*. *Philosophical Review*. UK.
8. Vanderveken, Daniel and John Searle. 1985. *Foundations of illocutionary logic*. Cambridge, England: Cambridge University.
9. Yule, George. (1996). *Pragmatics*. Oxford : Oxford University Press

ESTRANGED ALIENATION IN KIRAN DESAI'S THE INHERITANCE OF LOSS

Dr.M.Noushath

Assistant Professor, PG & Research Department of English, Government Arts College (Autonomous), Karur

Abstract

Kiran Desai, an Indian born American writer won the 2006 Man Booker Prize for Fiction and National Book Critics Circle Fiction Award for her second novel The Inheritance of Loss. Her novels are fascinated by the representation of contemporary society in which the prevalent issue such as alienation, cultural confrontations, dislocation and displacement are well depicted. Kiran Desai's novel The Inheritance of Loss endeavours a meticulous study of the quandary dilemma of the individual entities that are torn between two divergent nations and identities. The Inheritance of Loss oscillates between the third world of Kalimpong and its neighboring locale and the first world of New York. The paper intends to investigate the estranged life of Biju, the son of a cook, an illegal immigrant who has migrated to obtain an enhanced life, where he finds disillusionment and disappointment instead of flourished and nourished life.

Keywords: *Immigrant, Estrangement, Alienation, Colonialism, Cultural Confrontation.*

Introduction

Kiran Desai's illustrious portrayal of the heartrending novel *The Inheritance of Loss* unfolds the heartbreaking story of life, love, family affairs and societal troubles. Desai investigates the flamboyant culture of India and the explicit lifestyle of an Indian in the foreign land. The novelist takes the readers to New York to witness the traumatic life of Biju, an unauthorized migrant who aspires to get a better prospect in America, a land of prosperity. In spite of his determination to achieve and fulfill his dream in America, his endeavours are failed and he comes back to his motherland India. Biju is a representative of high-spirited immigrants who desire to go to their fantasized America with boundless enthusiastic minds.

Crossing borders of a country is an agonizing experience for anyone. Whatever may be the reason for the people to migrate from one country to another, the changes are obvious in terms of life style, tradition, religion, language, food and communication with the host land. Although they try to adapt the new culture and assimilate with the new land, their yearning for their homeland and roots are inevitable. This bizarre and jarring experience steer the migrants to fall prey to the sense of alienation and estrangement because of their fluctuation between their native and alien culture.

Biju goes to America in order to fulfill his father's solemn desire, but he encounters troubles and tribulations in the American land. He finds his life confined like a captive in the alien land which is not in favour of his expectations. He is exasperated by racial discrimination, cultural confrontations and poverty imposed on him. The living condition of Biju is very poor, he has to adjust his sleeps between shifts, sleeps on the floor of the hotel where he works, and he is slowly becoming irritated and frustrated.

In spite of Biju's incessant efforts to obtain 'Green Card' in America, it remains an unfulfilled endeavour for him. He is confident not to inform his estrangement to his father, because he is determined not to ruin his father's aspirations and his peace of mind. In New York, he is dumbfounded to observe immigrants try to give up their Indian culture and strive to admit themselves to the new culture. "Fortune cookies, they checked, chilli sauce, soy sauce, duck sauce, chopsticks, napkins, plastic spoons knives fork" (86).

Narayan says Biju belong to the "shadow class" (40) of illegal migrants in New York. His isolation and anguish make him search for a companion to shelter him. When Biju acquaintances with Saeed, a Zanzibair Muslim, he says: "Saeed was kind and was not Paki.

Therefore he was ok? Therefore he liked Muslims and hated only Pakis?" (179). Kiran Desai admirably depicts the circumstances that steer Biju and Saeed to befriend each other and the prerequisite of the rapport and their bonding in the alien country. Both are in need of a friend indeed. They never mind other's caste and creed since their terrible need for emotional fulcrum from each other for their survival in America.

Kiran focuses the character of Biju as a personification of migrants' maladies who is striving hard to achieve green territory of America. His optimistic approaches are humiliated, disgraced and exploited. He is doing his best to get better jobs, but it is highly impossible for him and he shifts from one restaurant to another to do menial jobs. He observes: "there was a whole world in the basement kitchens of New York" (22).

Through the portrayal of the life of miserable immigrants, Desai deliberately delineates the migrants' dilemma, lose of self-respect, dislocation and their dream to return to their motherland. Several immigrants marry even the unworthy Americans to get 'Green Card' and become the citizen of America. Biju writes to his father as, "The manager has offered me a full-time waiter position. Uniform and food will be given by them. Angrezi khana only, no Indian food, and the owner is not from India. He is from America itself" (14). Unknowingly and ignorantly Biju's father feels proud of his son as he is serving English people in the English soil. So, he thinks that his son is endowed with elevated position than him. He is always proud about his son who is in America. Desai humorously expresses the ironical state of Biju at different work places: "Biju at the Baby Bistro...Biju at Le Colonial for the authentic colonial experience...on to the stars and stripes dinner..." (92).

Biju is troubled not only by the Native Americans, but also by the legalized migrants of his mother country. Besides, they have

additional demands from their relatives to help the poor to get settled in America. Nandu writes letters to Biju recurrently asking him to help the needy poor friends by finding a suitable job in US. As an expatriate, Biju's friend Saeed is also encountering such demanding requisitions from his family.

The most terrible and unpleasant incident of Biju in Harish-Harry's Gandhi Café is a proof for the ill-treatment of immigrants in America. Under traumatic living conditions, he becomes nostalgic and his yearning for home and homeland is deepened. Desai remarks:

Biju had been cultivating self-pity. Looking at a dead insect in the sack of basmati that had come all the way from Dehradun, he almost wept in sorrow and marvel at his journey, which was tenderness for his own journey. In India almost nobody would be able to afford this rice, and you had to travel around the world to be able to eat such things where they were cheap enough that you get home to the place where they grew, you couldn't afford them anymore (191).

At this flash of moment, Biju makes up his mind to leave America and goes back to his beloved India. Sense of alienation is the destiny of third world migrants. As he plans to go back to India, his misfortune does not permit him to do so because GNLF (Gorkhaland National Liberation Front) activists deprive him naked when he returns home. Biju comes to America to get settled with prosperity, but he fails in his attempts. And again he is defeated by destiny when he wants to go back to his much-loved country India. He falls a prey in the hands of destiny.

The Inheritance of Loss exemplifies the life of an illegal immigrant, working in a restaurant in New York's unruly milieu where employees are demoralized and subjugated. When Biju is caught and lost all his belongings to the rebels, he feels the situation is worse than in New York: "Darkness fell and he sat right in the middle of

the path - without his baggage without his savings, worse of all, without his pride Back from America with far less than he'd ever had" (112).

At the same time, Biju's father is also under depression. He has been ill-treated by 'the judge' in whose house he has been working as a cook. His ego is wrecked and he is lamenting for the rudeness meted out to him by his master. At the end of the novel, both father and son are troubled and traumatic by their bitter experiences in their lives. At last, they meet each other with miseries and maladies since their dream of America is fractured and splintered. It

is highly emotional to observe the meeting of the tormented souls. Both are contented by their physical and psychological reunion.

References

1. Deasai, Kiran. *The Inheritance of Loss*. New Delhi: Penguin Books, 2006. Print.
2. Narayan, Shyamala A. "India and U.S.A in Kiran Desai's *The Inheritance of Loss*". *The journal of Indian Writing In English*. 3.1. Oct. 2007.
3. Parekh, Bhiku. "Some Reflections on the Indian Diaspora". *Journal of Contemporary Thought*, Baroda, 1993.

EXPLORING AMERICAN DREAM: AN ANALYSIS OF LORRAINE HANNSBERRY'S *A RAISIN IN THE SUN*

S.Florence

Assistant Professor, Department of English, Annamalai University

Abstract

African-American people faced many problems in their day to day life for they live under the shackles of American whites. They were denied even their own basic rights, especially education. They lived in ignorance. They enjoyed only the darker side of life. No light shone in their life. Both in private and public life, their subjugation was well visible. Though they had many sweet dreams within them, no opportunity was open to them to achieve the goal.

Many writers came forward to express the bitter feelings through different genres. Their writings vividly portray the atrocities endured by them in the white dominated world, where they were oppressed and suppressed and the degree of enslavement is uncontrollable. Langston Hughes, Amiri Baraka, W. E. B. DuBois, Gwendolyn Brooks, Countee Cullen, Claude McKay, Lorraine Hansberry are some remarkable and pioneer writers who boldly and courageously have penned down the feelings and emotions of the blacks.

*In this background, this paper attempts to analyse the dream in the life of the blacks, who strive hard to make their dream a real in their life, with reference to Lorraine Hansberry's *A Raisin in the Sun*. In this play she records her own experiences. It is an autobiographical play. It portrays in a realistic manner, black characters, black themes, and their conflicts throughout their life. It broaches important issues such as poverty, racial discrimination, quest for identity, and assimilation.*

Lorraine Hansberry's *A Raisin in the Sun* deals with the life of an African- American family during a course of a few weeks. Each member of the family has their own dreams about how to spend the insurance money of Mr. Younger. There arises a clash over the competing dreams. The matriarch of the family, Lena Younger, wants to use the money in a fruitful way. It is her long day dream to have a house of her own. So she wants to spend her husband's insurance money in buying a new house for the Younger family as it is her long cherished dream. She wishes to uplift her family condition. She has two children, Walter and Beneatha, who too have their own dreams about life.

As the hero of the play, Walter Lee Younger, has colourful dreams about his life. He is a dreamer, who wants to become rich in his life. So he devises many measures to achieve his dream. He wishes to open a liquor shop with the help of his father's insurance amount. His main motive in the play is to solve the problems going on inside the family, mainly poverty. So only he wishes to become rich. He is a married man. His wife is Ruth Younger.

Walter's marriage to Ruth creates many problems in the family. She takes much pain to solve the problems peacefully and rekindle the love between them again. They have a son, Travis, who also shares the burden of the family by carrying grocery bags. As the play progresses, Ruth becomes pregnant and she fears that an additional member in the family, which is already poverty stricken, will put the family again in debts. So she plans to abort the child. On hearing this, Mama consoles her saying that a big house, which she is going to buy in the near future, will provide them comfort and they can live happily. She is very confident in her endeavours.

Beneatha Younger is the daughter of Lena Younger and sister of Walter. Like her mother and brother, she too has dreams in life. She is an intellectual character and has learnt more, than any other characters in the play. He and her mother has some confrontations between them because of her personal views and her mother's conservative nature. Her main motive in life is to become a doctor. So in her mind she thinks that she can spend her father's insurance amount for paying tuition fees for medicine. She

wishes to reveal herself as an educated black individual.

While all are dreaming and discussing about their own needs and comforts, Travis hands over a mail to Mama. When Mama opens the cover, everyone feels delighted for it contains the check for ten thousand dollars. The joy knows no limit for the whole family because everyone has their dreams before them. Walter feels very happy for his plan is to utilize the amount to open a liquor shop. To his dismay, Mama rejects the idea saying that, "No liquor stores"(). There is a quarrel between the mother and the son. Finally, Mama agrees to give him sixty- five hundred dollars. She declares that with the remaining thirty-five hundred dollars, she has planned to buy the house, as per her previous plan.

Mama buys the house as per her plan, located in Clybourne Park. All the neighbours are whites. Mama likes the house for the only reason, that the selected house is big enough to accommodate all the people comfortably. When Mama is in a happy mood, her neighbor, Mrs. Johnson comes and congratulates her effort, and also the courage within her for there are recent bombings of black families moving towards white neighbourhoods. Mama never fears, she acquires more energy and confidence in her inner mind than previously.

After getting the money from his mother, Walter feels very happy. The whole family mood changed considerably. Ruth and Walter enjoyed their life. Ruth buys new curtains for the new house. During this happy mood, a white man, Karl Linder, knocks the house of Mama. He introduces himself and tells them that he has come from the "New Neighbours Orientation Committee". His aim is to buy the house back from the Younger family. But the Youngers are not ready for that. They remain firm in their decision. They feel very much joy as they succeeded in their attempt. When they are in a joyous mood, Walter's friend, Bobo, with whom Walter has given the money to keep

it safely, arrives and gives a shocking news that their friend and business partner, Willy has disappeared with the money. Hearing the matter, Mama becomes very angry for the money is her husband's effort's reward. The whole family loses its happiness as they enjoyed in the beginning.

In this juncture, Walter, in a mood of tension and anxiety, goes to accept Karl Linder's offer of giving the house back to the whites. Linder arrives delightfully with the idea of getting back the house. But actually what happens is, there comes a sudden change in the mind of Walter, who declines the idea of giving the house back to the whites. They plan to continue living in the same house.

Though the blacks were smothered, tortured, and ill-treated by the whites in all walks of life, they have some determination and will power in achieving their destination. In the play, the maternal figure, Mama is religious and moral. Though she is a black and has suffered a lot, she never loses her confidence. She plans to buy a house with her husband's insurance money only with a selfless motto of bringing up her family. Though she is black and poor, she displays human dignity. Her inner and the outer strength and her insisting integrity among the family members remain the backbone of the family. Lorraine Hansberry's *A Raisin in the Sun* deals with the life of an African- American family during a course of a few weeks. Each member of the family has their own dreams about how to spend the insurance money of Mr. Younger. There arises a clash over the competing dreams. The matriarch of the family, Lena Younger, wants to use the money in a fruitful way. It is her long day dream to have a house of her own. So she wants to spend her. The victory of the whole Younger family rests on the restless effort put forth by her. She is very courageous that she goes out alone, independently without disturbing others, finds a house in an area of all white neighbourhood, and also pays money from her husband's

insurance money. She has the indomitable strength to endure hardship and also has the capacity for human compassion. She loves her family much. At the same time she is very powerful enough to impose the lifestyle which she considers appropriate and dignified on her family members. Though at times she is overpowering, she understands the modern trends in her children. She respects them and gives recognition to their demands too. When Walter was in despair, she helps him by giving a part of the insurance money.

It is Lena Younger, who opens the door of emancipation to the whole family. She is a caring and affectionate lady. When Ruth tells her the idea of aborting her second child, it is Mama, who gives confidence, thus preventing Ruth from undergoing abortion. She tells her only son that a woman can do anything and everything for her family. Though she struggles economically and racially, she feels proud of her African heritage. She practices her children also to enjoy life with whatever they have.

Ruth, Walter's wife, too, is a strong-willed woman. Whenever a problem arises in the family, it is she who takes dare decisions. She is in full support to her husband. When she comes to know that Walter loses the money given by his mother, by giving it to his friend, Ruth with firm determination, insists her mother-in-law to move on to the new house, for she knows

in order to save her family, they have to overcome the obstacles that come in their way with renewed strength and determination. She is the epitome of black womanhood.

Thus the author through this play, depicts vividly the humiliations, tortures, and sufferings inflicted upon the blacks by the cruel, merciless, heartless whites. The blacks silently accept the tragic life without questioning the superior whites. So they happen to live in the darker side of life. As they are ignorant, they lead a slavery life. All the characters in the play encapsulate American Dream. But Hansberry does not leave them astray. She makes the blacks to take their life as a challenge. They are given education which was once completely denied to them. As knowledge enters their life, slowly but steadily, they comprehend the importance of life and started realizing the meaning of their existence. Enslavement becomes emancipation. The play ends in an optimistic note.

References

1. Corley, Cheryl. *A Raisin in the Sun*. National Public Radio, March 11, 2002.
2. Poitier, Sidney. *The Measure of a Man*. San Francisco: Harper, 2000. Print
3. Rich, Frank. Theater: *A Raisin in the Sun*, Anniversary in Chicago. *The New York Times*, October 5, 1983. Print

REMINISCENCE IN DEREK WALCOTT'S SELECT POEMS

Dr.Vinila Dennis

Assistant Professor in English, Women's Christian College, Nagercoil

Abstract

Derek Walcott the Nobel laureate of the year 1992, is a Caribbean poet. Walcott's works dive in the depths of the Caribbean past, present and future. His works give a glimpse of a contemporary Caribbean identity. It expresses the cultural divisions he experiences in the West Indies, the identity issues associated with his heritage. The imperial force has affected the huge body of the Caribbean culture and the islands are still struggling with the effects of colonial domination. Derek Walcott in his poem attempts to present the realities through a peep into the memory of harrowing experiences of the past. The colonizers have dominated the colonized assuming that the Blacks are savages, brutes and illiterates. The colonizer claims privilege over the suppressed or colonized and feels the need to justify their violent behaviour. Walcott's remembrance of the past attempts to concede the terrors and errors of colonization and ends with an ultimate reconciliation.

Keywords: *Dichotomy, exploitation, suppression, reconciliation.*

The noble laureate Derek Walcott is one of the famous Caribbean writers. Walcott's writing is about the dichotomy between black and white races, Caribbean and Western civilization. Walcott's works expose the lasting personal, cultural and political scars due to British colonialism in his native land and the opposing African and European influences that characterize his West Indian heritage. Walcott denounces colonial exploitation and suppression of Caribbean culture, while attempting to reconcile the disparate cultural legacies that inform his literature and Caribbean history in general.

The Black inhabitants of the Caribbean islands have been bullied, trashed and humiliated in unimaginable ways by the European colonizers during the colonial period. They have been shipped from Africa to the West Indies as slaves. The imperial force has affected the huge body of the Caribbean culture and the islands are still struggling with the effects of colonial domination. Derek Walcott in his poem attempts to present the realities through a peep into the memory of harrowing experiences of the past. In *Location of Culture*, Bhabha writes, *Remembering* "is never a quiet act of introspection or retrospection. It is a painful remembering, a putting together of the dismembered past to make sense of the trauma

of the present" (90). While some memories are accessible to consciousness, others are blocked and banned. Reminiscences seek to uncover the overwhelming and lasting violence of colonization. The prime issue that afflicts the West Indians is the issue of language. As they do not have a language of their own, how they will express their harrowing colonial experiences is a pertinent question. The English speaking Black Caribbeans have to appropriate the language of the colonizer to reveal their harrowing experiences of the past. Walcott has used both Standard English and Creole in order to write back to the colonizer. The colonizers have dominated the colonized assuming that the Blacks are savages, brutes and illiterates. The colonizer claims privilege over the suppressed or colonized and feels the need to justify their violent behaviour. The colonizer becomes a virtuous and civilized man, whose higher capabilities and industriousness have made him worthy of his easily achieved position. The colonizers impose their own culture on the colonized. Fanon puts it as follows:

...White men consider themselves superior to the black men and black men internalize this inferiority and don white mask: My blackness was there, dark and unarguable. And it

tormented me, pursued me, disturbed me, angered me. (117)

Colonization has created an everlasting wound in the psyche, culture and identity of the colonized. As a result, the colonized suffer due to identity crisis, cultural imperialism, geographical displacement, political hegemony and psychological impact. David Dadybeen describes the conventions of colonial poetry as "the wrapping of stark experiences in a napkin of poetic diction" (12). Walcott in many of his poems wraps the memories of the past in a napkin of poetic imagination.

In the poem, "A Far Cry from Africa," Walcott articulates the experience of the poet's ambivalent feelings. He defends both the cultures of the White and the Black. The poet reveals his melancholic feeling towards his people who were once treated in an inhuman way. The reminiscences of the past compel the poet to relive the situation where the Blacks were unjustly ill-treated. The poet begins the poem with a powerful symbol "wind" in order to picture the sudden arrival of the colonizers. He writes, "A wind is ruffling the tawny pelt / of Africa" (1- 2). After their arrival, the colonizers treat the Africans as files: Kikuyu, quick as flies, / Batten upon the bloodstreams of the veldt / Corpses are scattered through a paradise. (2-4)

These lines express the atrocities against the colonized. They have been denied the right to live a free life in their own land. They have been treated as flies and not allowed to have dignified life. Albert Memmi, a critic aptly points out that, "Colonialism denies human rights to human beings whom it has subdued by violence and keeps them by force in a state of misery and ignorance" (6). The place of the colonized is a paradise before affected by colonization but it is transformed into a disorderly state of inferno scattered with corpses of the colonized and stained with blood. The serenity and the purity of the paradise have been spoilt by the bloodshed and the material

attitude of the colonizers. Instead of showing mercy, the colonizer is busy with preparing the statistical report of the casualties. Seeing the brutal attitude of the colonizers, Walcott expresses his anger through his ironical utterances. He describes the colonizers as "only the worm, colonel of carrion, cries" (5). This reveals the poet's contempt towards the colonizers who destroy things like a "worm" and he mentions "carrion" for their inhuman attitudes. Even the White child kicks something roughly from its bed ". . . the white child hacked in bed?" (9). Colonizer thinks that the natives are the savages and they ought to be exterminated like Jews: "To savages, expendable as Jew?" (10). While describing the wounds inflicted on the natives Walcott tries to register his resistance against the oppression and dehumanization of man. The words of Walcott picturize the brutal behaviour of the colonizer, who behaves like a hunter beating the bush to scare animals:

Thrashed out by beaters, the long rushes break
In a white dust of ibises whose cries Have
wheeled since civilization's dawn
From the parched river or beast-teeming plain. (11-14)

While tracing the civilization of man, Walcott states that the attitudes of human beings are turned to be brutal as man believes in the survival of the fittest or the mightiest. The colonizers treat the Africans cruelly and Walcott identifies that the Whites are even crueler than the beasts. Walcott expresses: The violence of beast on beast is read / As natural law, but upright man / Seeks his divinity by inflicting pain. (15-17)

It is ironic that the Whites seek divinity by inflicting pain on the Blacks. This satirically signifies that the Whites (the colonizer) believe that they have a mission to civilize the savages (the colonized). Thus the colonizers misuse their power over the powerless to colonize them.

Using the "colonial discourse" Walcott explicates the relationship between the colonizer and the colonized. The "upright man"

(16) represents the colonizers who enter the other countries with an intention to civilize the natives. But their attitudes towards the natives are inhuman in many ways. The poet wonders at the attitude of the colonizers and questions how it is possible for them to compel the natives to dance while they are in misery:

Delirious as these worried beasts, his wars
Dance to the tightened carcass of a drum,
While he calls courage still that native dread
Of the white peace contracted by the dead.
(17-20)

The Blacks are uncertain about the ways when the colonizer finds out a dirty cause to behave brutally towards them: "Again brutish necessity wipes its hands / Upon the napkin of a dirty cause, again" (21-22). Even though the Whites think that they are civilizing the natives, the natives are satisfied neither by the behaviour of the colonizer, nor by what they are doing in the name of colonization. The poet wonders at the way Whites use violent measures to oppress the natives as he says: "The gorilla wrestles with the superman" (26). The conflict takes place between the 'gorilla' and the 'superman': gorilla refers to the white and superman refers to the black. The poem "A Far Cry from Africa" recalls the memories of the African people in the Caribbean islands who are forced to occupy a third space like the poet who is caught between the English tongue and African culture.

In the poem "The Schooner Flight," history is personified as an ancestor; if history is the problem for Shabine, the poetic persona, history is also a source for him. Shabine's desire for ancestral history finds spectacular fulfilment in the vision of ghost ships reenacting the collective past. Walcott recalls the hard labour of his forefathers who are brought as slaves, "dark hands start pulling in the seine / of the dark sea, deep, deep, inland" (198-99). It shows how the Blacks risk their lives in the sea. In the name of colonization, Europeans have enjoyed everything from the Caribbean land but the

Blacks are deprived of their freedom in their own land because of the White supremacy. In this poem, Shabine, sees that the bones are spread as corals in the sand:

. . . you traced their bones like leaves against
the sunlight; frigates, bankentines, the
backward-moving current swept them on, and
high on their decks. (212-15)

Walcott comments that the ship is like a ghost ship that is assembled out of the dawn fog. He describes: of mast sail right through the Flight, and all you could hear was the ghostly sound of waves rustling like grass in a low wind and the hissing weeds they trailed from the stern; Slowly they heaved past from east to west
(218-23)

The slave ship appears in full light which turns the war ship into mist. The sailors on the frigates are not only visible but also transparent. The slave ship symbolizes the Blacks who seem to be buried, unseen and unnamed. Shabine's narration of the brutal behaviour of the colonizer towards the Caribbeans reminds one of the ways in which the Pharaoh treated the Israelites. The colonizers kill millions of people, some by war and some people are forced to labour and die in the mines similar to that of the case with the Israelites: "And they made their lives bitter with hard bondage, in mortar and in brick and in all manner of sew ice in the field: all their service, wherein they made them serve, was with rigour" (Exod. 1:14). The colonizers proclaim that they are civilizing or creolizing the Caribbean. On the contrary, Shabine says that he is able to hear the cries of the children for the food. The cries of Caribbeans echo the cry of Israelites towards the Lord. Caribbeans are treated literally as slaves as they are denied of freedom in their own land. The poet can hear the noise of gun, which makes him run like the "blades of balisier" (325). The poet states:

. . . I get up and ran through the blades of
balisier sharper than spears; with the blood of

my race, I ran, boy, I ran with moss-footed speed like a painted bird; then I fall, but I fall by an icy stream under cool fountains of fern and a screaming parrot. (324-28)

In the poem "Banyan Tree, Old Year's Night" the line "rainbow bulbs" (2) expresses that the modern landscape has become a relic at an archeological site, each lamp flickering "like echoes where small savages whooped" (4). The poet then begins a reverie in which he remembers people who used to visit his native village frequently. The arrival of the Whites diminishes this light. In Walcott's words:

Fading in lemon light, as ribbons fade;
Bring back the pumping major and the snails ...

Blown round the kiosk band rails in the wind;

But now these ghosts like wan bulbs show the whites

Of vanished eyes and absence crowds the mind. (9-16)

The innocence of the Blacks is misused and they have been attracted by the Whites through various means of materialism and their oppressive measures of severe punishments. The dim bulbs trigger the unpalatable memories of the colonial past in the mind of the poet. Even though the colonizers have left the colony, they have left their legacy behind them which cannot be erased completely from the memories of the colonized. It is invisible like the "ghost" (15) but its effect is felt even at the present. The town is further described with rotting "foul canal" (21) running towards "rotting edges" (21) that become "slit clogs" (25). The poet wonders whether he should linger and realize that other people, passing by are also stamping for home. He says:

White rain and wind by which the paper sails

Of crouched black children steer for little tours

Till the silt clogs them on the farther bank;

And the barques tilt, sunk in short voyages.
Yet, as they dare each season, so I thank,
What wind compelled my flight, whatever rages. (27-32)

"White rain" (27) refers to the arrival of the colonizers and their false assurance of hope. "Black children" (28) refers to the future generation. Colonizers in their attempt to civilize the Black bring damage to them by removing the blacks from their tradition. "Slit clog" (25) refers to the oppressive measures of the colonizers that prevent the progress of the colonized. Walcott observes that the ruins caused by the colonizer force the colonized to forget their original root or past. The colonized are filled with dread that cannot be overcome even after they have undertaken a quest for roots. Walcott has witnessed every ravenous nature that triumphed over human domestication. The poet dreads about the extinguishing of the last electric lights, bringing total darkness and negating all that was achieved by the civilization. The poet fears that remaining in the square might cause amnesia: "Fearing those bulbs will hiss out in the dark, / The mind be swept of truths as by a broom" (35-36). Walcott observes that the ruins caused by the colonizer, force the colonized to forget their original root or past.

Walcott reminisces the painful and humiliating colonial condition through his poems. This remembering uncovers the overwhelming and lasting violence of colonization. Walcott's remembrance of the past, attempts to concede the terrors and errors of colonization and ends with an ultimate reconciliation. This reconciliation is attained through the process of having self-compassion or self-love in order to love others and also to have compassion to overcome rage.

References

1. Bhabha K. Homi. *The Location of Culture*. London: Routledge, 2010. Print.

2. Dadybeen, David. "On Not Being Milton: Nigger Talk in England Today." *Tibisiri: Caribbean Writers and Critics*. Ed. M. Butcher. London: Dangaroo Press, 1989. 121-35. Print.
3. Fanon, Frantz. *Black Skin, White Masks*. New York: Grove Press, 1967. Print.
4. Memmi, Albert. *The Colonizer and the Colonized*. Boston: The Orion Press, 1957. Print.
5. *The Holy Bible*. Authorized King James Version. UK: Cambridge UP, 2006. Print.
6. Walcott, Derek. *Collected Poems 1948-1984*. London: Faber and Faber Ltd., 1992. Print.

ESTRANGEMENT IN CHITRA BANERJEE DIVAKARUNI'S NOVEL THE MISTRESS OF SPICES

Mrs.S.Brailin Theola

Assistant Professor in English, Women's Christian College, Nagercoil

Abstract

The paper focuses on the estrangement of Divakaruni's novel The Mistress of Spices. Divakaruni is an award-winning novelist and poet. She is a prolific writer and her works are published in many journals. Her works are translated into many languages including Dutch, Hebrew and Japanese. Divakaruni remains in a state of perpetual ambivalence trying to make a balance between the pressures of the new world and tradition of the old. Divakaruni's writings are mainly based on women. She centralizes women as a central role and their difficulties in an alien land; the problems they encounter; suppression by males and racial discrimination in society and the like. Through her writings she changed the life of women. The novel also deals with the problem faced by women folk, immigrated people who lost their thoughts and find emptiness in the new world. Spices play a vital role in the novel. Each part of the novel is introduced with the name of a spice, its origin and myth concerned with it. Spices listen to and speak to Tilo. They are symbolic and have a spiritual quality which purifies the mind and personality. Tilo provides spices to cure the homesickness and estrangement which were faced by the people in the immigrant country. The novel depicts the reader that how a protagonist Tilo achieve her target with the help of the spices.

Keywords: *Estrangement, Nostalgia, Supernatural, Alienation, Sentinel.*

Introduction

Divakaruni's novel *The Mistress of Spices* draws the readers to the mystical world of spices and its magical powers. The protagonist of the novel is Tilo, the short form of Tilottama. The name also signifies a life-giver, one who restores health and hope. Tilo is an immigrant from India and a shopkeeper, who is also the mistress of spices. As the novel proceeds, it is evident that the name suits well to Tilo since she really gives life to many people with her spices. There is a mystery about her. She is actually a young woman but appears in the guise of an old woman. After a long apprenticeship in the Island under the guidance of the first mother, she becomes versatile in the use of spices and at last she becomes the master of spices. She is exactly like a priestess who deals with the secret magical power of spices. She has a great love for the spices and can work wonders with them. "But the spices of true power are from my birth land" (MOS 3).

As she supplies the ingredients for curries and kormas, she also helps her customers, especially the Indians in America. The alienated individuals in the new land are cured by her magical powers of the spices. She visualizes the

life of the local Indian expatriate community that lives on the periphery of life and so she supplies appropriate spices as compensation to their nostalgia and alienation. Difficulties arise when she realizes that she must abandon her own needs to maintain the magical power that she craves. Moreover, Tilo has to remain there in her store to satisfy the needs of her customers. But there is no room for her to share her love and emotions with any of her close acquaintances. She has to remain only as a symbol of sacrifice as priority is given to life and happiness of others. So she decides to live for others foregoing her own dreams and aspirations. The practice of magical power of the spices could not serve herself.

The novel is a tale of joy and sorrow that describes a woman's special powers that help her to sort out the problem of others with the help of the power of the spices. Through her women characters, Divakaruni focuses on the theme of estrangement which most of the immigrants experience in an alien land. The novel hence stands high and unique in presenting the female characters, their situations, hopes, fears and disappointments. It also focuses on how they extricate themselves

from such chaotic situations to find their space and meaning to life there by asserting their individualities. The novel also solidly fits within the wording to which Bhaba refers while simultaneously assuming the unique perspective that Lisa Law refers to as Divakaruni explores her diasporic experiences through her characters:

The positionality of diasporic South Asian women writers can be understood to be a somewhat uneasy one as they simultaneously struggle to negotiate their identities and yet find themselves occupying a vantage point relative to those writing from within South Asia (243).

Divakaruni demonstrates the suppressed identity of women through the characters of Ahuja's will. Her story is similar to that of almost all women in India. She agrees to marry Ahuja for the sake of her parents. Lalitha's life after marriage is of physical and mental anguish. Lalitha confesses Tilo about her unhappy married life. Eventually, Lalitha alienates herself as she is neglected by others particularly by her husband. Tilo realizes that Ahuja's wife is a victim of cultural apathy and male domination. Tilo tries to record the pathetic condition of Ahuja's wife as "All day at home, she is not lonely; the silence like quick and sucking at her wrists and ankles, tears she cannot stop, disobedient tears like spilled pomegranate seeds and Ahuja shouting when he returned home to her swollen eyes" (MOS15). As Tilo's powers are spent to fulfill the desires of her customers a total denial of desire is imposed on her. Spices handled by the magic skills of the mistress acquire special powers in order to be helpful to the fulfillment of Tilo's clients' desires and resolution of their problems which are in one way or other a boon to their exile condition. Each spice has a day of speciality for its unique medicinal value. For turmeric it is Sunday, and is also named *halud* meaning yellow colour of day break and conch shell sound. Turmeric is the preserver which

keeps the foods safe in a land of heat and hunger. It is an auspicious spice, placed on the heads of new borns for luck, sprinkled over coconuts at pujas and rubbed against the borders of wedding sarees. When Tilo holds it in her hands, spice speaks to her, "I am turmeric who rose out of the ocean of milk when the devas and as was churned for the treasures of the universe. I am Turmeric name after the prison and before the nectar and thus lies in between" (MOS 13).

Tilo could alleviate both the physical and mental anguish of the customers. It will cure the sorrow of the heart, anoints death and provides hope for rebirth. Tilo has particularly cured the pain of Lalitha. Tilo has given a handful of turmeric wrapped in an old newspaper with the words of healing whispered to it. As an Indian woman, Tilo could sense and recognize the difficulties of the women like Lalitha. In an alien land she tries to understand their pain and subsequently she cures their sorrows using the magical power of her spices.

Divakaruni recreates Tilo as a sentinel to the customers who visit the spice shop, especially to Geetha, Haroun and Mohan. The code of her magical power is that the mistress comes to a terrible and sticky situation if she does not obey the strictures of her craft. Her past is one of self-sacrifice. A life time of self-annihilation makes her go back to her beginning, her roots and childhood. Tilo, right from her childhood has been possessed with some mysterious power, viz., capable of predicting the evils in the future.

Tilo has no other option except leading a life of estrangement as she has been carried away to an unknown land by the pirates. After her departure from her family the only help that she has got is only from her first mother. She has trained Tilo to be the, mistress of spices. Through the Mistresses she wants to fulfill her dream of seeing a better society. She has a clear understanding of her vision and mission. Throughout the novel, she executes her duty as the trainer of spices. Thus, the first mother has

had an identity of her own as an instructor to the mistresses. Though Tilo does not have a family of her own, she forms an emotional bond with her customers.

Divakaruni depicts the experience of alienation in the family life of both the old and the new generation immigrant women. Mrs. Ahuja represents the woman of older generation who follow their husbands to America by virtue of marriage and they suffer the same patriarchal oppression and ill-treatments from their husbands as many women do in India. Not only the diasporic conditions make their lives worse as they remain alienated individuals from their homes of motherland but also the lack of identity in land make them undergo humiliation, insult, shame etc, for which they never get a permanent solution.

When a woman is put under many restrictions such as how to conduct herself, what she is supposed to do and what she is not allowed to do creates a negative tendency of crossing them and experiencing what lies beyond it. The aspiration of Tilo to know the beauty of passions of fellow human beings and love for others makes her cross the restrictions imposed on other mistresses. The mistresses are forbidden to see their faces in the mirror, touch other human beings, love others, satisfy physical passions, cross the spice store and walk off into the real world. The women are faceless as they possess no identity of their own. In her article about "Making the Difference: The Differing Presentations and Representations of South Asia in the contemporary fiction of home and Diasporic South Asian Women Writers" Lisa Law states that "identity is one of the most common in their literature and in many cases the search for self-identity is portrayed as confusing, painful, and only occasionally rewarding" (MOS 252).

Passions and love for a man are central to Tilo's heart. This world, in fact, sustains due to a very strong family system that comprises of

both men and women and their steadfast love for each other. As it is believed that an Indian woman's destination is her life partner, her life is always linked with man in a traditional Indian society. In spite of being a magical woman, like every other woman, Tilo aspires for the love of a man. Simone de Beauvoir in her book *The Second Sex* expresses her opinion about the love a woman can have for her male counterpart whatever may be her quandary.

She chooses to desire her enslavements so ardently that it will seem to her the expression of her liberty; she will try to rise above her situation as inessential object by fully accepting it; through her flesh, her feelings, her behavior, she will enthrone him as supreme value and reality: she will humble himself to nothingness before him. Love becomes for her a religion. (4)

Divakaruni depicts the delights of the solidarity between women in spite of the rigid rules imposed upon them by the old one. Tilo's acquisition of the supernatural skills when working with the spices and using their power can be perceived in terms of recognition of her higher than natural, or usual powers that is, of her capacity for rebellion, and thus for reconstruction of her inner true self.

In America, Tilo meets many characters who have different problems in their life but it is women who face more problems than men do. Men do worry but it is only about maintaining their financial status. On the other hand, a woman starts facing problems right from the womb of her mother. As she happens to be a girl-child, her parents willingly accept to abort her. If she is born in spite of all the frantic efforts the new born girl baby is administered with poison.

Thus Divakaruni's characters struggle to maintain a balance between family responsibilities and individual happiness. Majority of the characters are new settlers in the alien land and at the beginning of their life in America, they find it extremely difficult to

adapt to the new American way of life. Divakaruni's Tilo is a woman who tries to overcome her barricade through her magical spices amidst her alienation.

Reference

Primary Source

1. Divakaruni, Chitra Banerjee. *The Mistress of Spices* New York: Anchor Books, 1997. Print.

Secondary Sources

1. Beauvoir, de Simon. Trans "The Women in Love" *The Second Sex* ed. H.m.Parshley. Great Britian: Penguin Books, 1972. Print.
2. Lau, Lisa "Making the Difference: The Differing Presentations and Representations of South Asia in the Contemporary Fiction of Home and Diasporic South Asian Women Writers." *Modern Asian Studies*. 39 (2005) Print.

A WOMAN'S SEARCH FOR STRENGTH AND INDEPENDENCE IN ANITA NAIR'S LADIES COUPE

Mrs.G.Anantha Lakshmi

Ph.D. Part - Time Scholar, Assistant Professor of English, Rani Anna Government College for Women, Tirunelveli

Dr.A.Chandra Bose

Research Supervisor, The Madura College, Madurai.

Abstract

Anita Nair, a living post modern Indian woman writer in English is one of India's remarkable female writers. She concentrates on the inner turmoil of her women characters. She tries to bring alive the world of Indian women's lives in her second novel Ladies Coupe she has succeeded in presenting the world of women, their pangs and their quest. She tries to explore the problems and conflicts of women in the male dominated society. On the whole Ladies Coupe can be considered as the story of a woman's search for freedom. This paper entitled. A Woman's Search for Strength and Independence in Anita Nair's Ladies Coupe tries to point out how Nair attempts to create a new identity for women.

Introduction

Indian English Literature is today one of the most authentic voices of India. In order to express Indian ethos, it has made a distinctive departure from the earlier English Literature both in style and in the treatment of themes. The emergence of women writers during the last quarter of nineteenth century was a great significance in the sense that it marked the birth of an era which promised a new deal for the Indian woman.

Anita Nair an excellent writer in English was born at Shoranpur, in Kerala. She has earned the fame of being India's well known author of many novels. In a very short span of time, this marvelous acclaimed lady has achieved the feat of penning down more than ten novels. She is also the proud recipient of many awards. She is best known for putting down her imagination in simple words for the readers.

Anita Nair's *Ladies Coupe* was published in 2001. This novel gave real recognition to Anita Nair as a novelist. Once she got a chance to travel in the top berth of a ladies coupe in train from Bangalore to Chennai. She discovered an unexpected world in the compartment. The door of the compartment was closed and the blue night lamp was switched on. The middle aged women in the coupe began a conversation

revolving around their mothers-in-law, husbands, family and everything. This confession increased their subtle strength and courage. Nair considers that the confined space in the ladies coupe and the fact that they are talking to strangers or someone they will never meet again assures a confidence to talk their life. This travel experience in a ladies compartment prompted Anita Nair to write this novel. Nair tries to explore the problems and conflicts of women in this society. In this novel we find the confession of six women and for the same reason the novel could be called a confessional box.

Ladies Coupe is about a train journey taken by the chief protagonist, Akhila to search within herself for strength, independence and answer to many questions that have haunted her. It is like six short stories merging into one through the main character. In the journey Akhila gets to know her fellow travellers. Janaki is an old woman whose relationship with her husband is a friendly one. Margaret Shanthy is a chemistry teacher who succeeds in disciplining her narcissistic husband who works as a principal. The third passenger is Prabha Devi, a perfect daughter and wife. She is obsessed with a craze for swimming. And the fourth one is Sheela, a fourteen year old young girl with an excessive love for her grandmother. The last

passenger of the coupe is Marikolanthu, a poor girl whose innocence had been destroyed by one night of lust. It was from Marikolanthu that Akhila learns a lot of her own future liberation. As Akhila listens to the women's stories, she is drawn into the most private moments of their lives. She seeks in them a solution to the question that has been troubling her all her life that if a woman can stay single throughout her life or if she needs a man to feel complete.

Akhila lives not by her own desires but according to the expectations she senses. As Anais Nin has said, Everywhere I look I am living in a world made by man as he wants it, and I am being what man wants (qtd.in Khot 61). A complete product of the society shaped by the male gaze, she behaves in a self-effacing, unassuming manner that is geared to attract the least attention, ensure a near absence. As Jasbir Jain in 'Gender and Narrative Strategy' has said, Women have not learned to see themselves, for the mirrors they look into do not reflect them. They reflect the male idea of a woman... Women confined in long skirts or long sleeves or purdah...(qtd in Khot 61).

Akhila's life is confined within office and home.

Akhila being the eldest child becomes the head of the family after the death of her father. She begins to take care of her brothers, mother and sister. She leads the family properly. As a spinster she has faced many difficulties in the family and in the society. She is not allowed to go alone anywhere because she is unmarried. She is dominated by her brothers, mother and even by her youngest sister. Domination in the family and in the society is one of the major problems for the spinsters. As Akhila's brothers completed their studies they want to get married without thinking about Akhila's marriage. They are not ready to think as a human being who will have the same desire like them. As her mother and siblings are not ready to think, she begins to search something to fulfill herself without consulting others.

Fed up with multiple roles she decides to escape through a train journey to Kanyakumari away from family ties and responsibility. The novel tells Akhila's transition from a girl to a woman.

So this then is Akhila. Forty-five years old. Sans rose-coloured Spectacles. Sans husband, children home and family. Dreaming of escape and space. Hungry for life and experience. Aching to connect (LC2).

In the journey Akhila patiently listens to the ups and downs of the co-passengers and analyses herself. Her house is in order but Akhila's life is disordered and the family members have completely forgotten about Akhila's emotional needs. Such mental repressions result in acute suffering for sensitive character like Akhila. Such individuals happen to be the worst sufferers as the social norms and moral codes have been so framed as to be disadvantageous to women.

Akhila stayed with her sister Padma after the death of her mother. At that time she met Karpagam, her school friend. Karpagam's husband had died and she lived with her daughter with self-confidence and courage. Akhila expresses her anguish saying: Nobody's daughter. Nobody's sister. Nobody's wife. Nobody's mother (LC 207). Akhila feels the pangs of loneliness and is alienated from her family. She wonders whether a woman can manage without a man indefinitely or whether she is missing out on something that is vital to a woman's satisfaction. "Can a woman live by herself?" (LC21). She asks uncertain and strangely innocent questions at 45. She is frozen in the situation as a child.

Akhila is able to compare and contrast her life experiences with that of her fellow passengers in the coupe. She re-examines her life from a newly acquired point of view enriched by the travel experience. In Kanyakumari, Akhila tests her newfound confidence by taking a lover. She smiles because

she discovers it is so easy to smile now that she has her life where she wants it to be (LC 275). Akhila has no more fears. She booked a call to Hari. If he is available and interested, life could take a form for the better. If not, well ... The narrative is open-ended. Hari does answer the call but Nair does not choose to tell us what he says. Whatever it is, a new Akhila has been born - one determined to be heard and noticed, capable of building a good life for herself. Anita Nair in an interview said that, "There is a lot of strength in a woman that does not come out naturally, it has to be forced out of them" (qtd.in Sinha 151). The novel ends by identifying Akhila with Durga, as Shakti, indicating the potential of womankind. Akhila attempts a journey of self-discovery and finally grows out as a self-resurrected, empowered

woman who could now stand on her own without anybody and feels liberated.

References

Primary Source

1. Nair, Anita. *Ladies Coupe*. New Delhi: Penguin Books, 2001.

Secondary Sources

1. Khot, Mohini. "Journey of Self-Discovery: the growth of Akhila in Anita Nair's *Ladies Coupe*." *The Journal of Indian Writing in English*.35.1 (Jan2007):60-62.
2. Sinha, Sunita. "Journey of Self Discovery in Anita Nair's *Ladies Coupe*." *Post-Colonial Women Writers: New Perspectives*. New Delhi: Atlantic publishers, 2008.150-155.

A POSTCOLONIAL READING OF SUZANNE COLLIN'S *THE HUNGER GAMES*

R.Syed Ali Fathima

Assistant Professor of English, Dr.Zakir Husain College, Ilayangudi

Abstract

The paper tries to explore Suzanne Collin's The Hunger Games from a Postcolonial perspective. Suzanne Collin deals with effects of the confrontation between the powerful Capitol of Panem and the twelve districts under it. This interaction between the Oppressor/ Colonizer and the Oppressed/ Colonized have serious impacts on the cultures and identities of both especially in stereotyping the colonized and regarding them as inferior. Post Colonialism focuses on highlighting the variety of colonial relationship between the colonizer with power and the colonized. The colonized quickly becomes excluded from the positions of power and rights in their own homeland. The Oppressed not only feel their beliefs are being suppressed and belittled, they believe they are being held back economically and socially as well. Collins portrays the tension between the colonizer and the colonized through the games where the districts fight among each other for survival. In the course of the novel, the characters face an ambivalent situation of belonging nowhere. Giving a Postcolonial approach to the novel will lead to various concepts like Unhomeliness, identity, and stereotype which will shed light on the minds of the colonized living amid the colonizer.

Keywords: *Ambivalence, Identity, Stereotype, Power*

Post colonialism can be broadly defined as the field of literature where the confrontation between the colonizer and the colonized is dealt with. It has been useful beyond the classic colonizing activities of the British Empire, especially in analyzing the colonial relationships. Postcolonial studies debates on the concept of class, that is, the significance of economic control of the colonizer over the colonized. This control of economy leads to the reconstruction and to some point, destruction of the economic, social and even cultural resources of the colonized countries. Evidently this exploitation of money and power proceeds to the difference of attitude and oppression from the colonized. This approach of colonial studies analyses the changing nature of the colonized countries and their conflict in accommodating their own values and identities.

The Hunger Games (2008), first among the trilogy, is the popular dystopian fiction, by the American novelist and screenwriter Suzanne Collins. Collins presents a futuristic, post apocalyptic America of twelve districts, ruled by the Capitol of Panem. The novel begins with the Reaping day when each district has to send two young volunteers as Tributes. All the

Tributes from the twelve districts will fight in an arena until one Survivor or Victor remains. The whole game is telecasted live throughout the country. This tradition of the games is a form of entertainment for the rich Capitol and a matter of survival for the districts. The story runs through the narration of the sixteen year old Tribute, Katherine Everdeen, from district Twelve. The novel explains the way the colonized districts under the overpowering colonizers acts and how the colonized group of people suffer in order to provide entertainment for the colonizers.

The Hunger Games conducted by the Capitol every year itself, is a reminder to the people of the districts on their defeat when they tried to rebel against the Capitol. It is also a warning to them, if ever they to try to infringe the laws and restrictions of the government. It is through the games that Collins points out the ideologies of the Capitol on the people, particularly the Tributes. People's children are to be randomly selected and sent to the Capitol and this event, called the Reaping day, should be celebrated by them. This idea of the game is itself the ideology of the Capitol to show its superiority over them. As Katniss narrates it,

“After the Reaping, everyone is supposed to celebrate. And a lot of people do, out of relief that their children have been spared for another year. But at least two families will pull their shutters, lock their doors, and try to figure out how they will survive the painful weeks to come” (10).

Even with the fact that the chances of children dying in the games are high, they were expected to celebrate it. And the rules of the games are meticulously planned in such a way that the Capitol makes use their poverty to draw them towards the games. The children were made to throw their names in exchange for more number of times so that they can get more ration of food for their family. This is the case with Katniss and her friend Gale as they volunteers to enter her name many times. But this is different with the rich families of the district Twelve, for example the Mayor’s daughter. Her chances of getting picked up as a Tribute is very less than that of Katniss and Gale.

This is one of the techniques of the Colonizers, in this case, the Capitol to spread hatred and resentment between themselves. The implication that one group of workers are starving for food and the other set of rich people living a sophisticated life, causes conflict in between the community of the district Twelve. It will make sure that the people are preoccupied with their daily life and trying to voice against the imperialistic Capitol will be in the least of their thoughts. But Katniss is not carried away by her daily struggles as she says, “A way to plant hatred between the starving workers of the Seam and those who can generally count on supper and thereby ensure we will never trust one another, It’s to the Capitol’s advantage to have us divided among ourselves” (14).

Another important discursive feature of colonial discourse is stereotype in the ideological construction of otherness between the colonizer and the colonized. Homi. K.

Bhabha in his work, *The Other Question: The Stereotype and Colonial Discourse* (1983) defines stereotype as “a form of knowledge and identification that vacillates between what is always in place’, already known, and something that must be anxiously repeated” (18).

In *The Hunger Game*, the Capitol stereotypes the people by enforcing them with fixed identity of the people as inferior dependent. The Reaping day which was celebrated as the National day brings out the propaganda that the districts should feel bad for fitting against their own government. And they are also expected to be grateful as the Capitol is providing them with the food and supplies. The Mayor sums up the opinion of the Capitol in his speech, “It is both a time for repentance and a time for thanks” (19).

The Capitol also provides a luxurious treatment to the Tributes before the games. Their identities are stereotyped with the images of their districts. District Twelve is the most backward of all the districts because of its low economical status. So the Tributes Katniss and Peeta Mellark become the least expected victors of the game. On the other hand, the Tributes of the Districts One and Two are given royal treatments because they get trained and prepared from their childhood. Inside the arena, the strong and powerful Tributes join hands to defeat the powerless ones like Katniss, Prim and Peeta. The game’s purpose in every way possible was to make sure that people are reminded of their inferiority, vulnerability and helplessness.

Another important factor in asserting the colonized identity among the people by the colonized, is by creating an ambivalence in the minds of the people. When the colonized confronts with the culture of the colonizers they are left with the confusion between two cultures and nothing to belong.

Katniss conflict in getting caught between two different cultures is visible, especially when she is taken to the Capitol. When she was at her

home in the district, with her sister and her mother she is constantly struggling to meet the ends. The only place where she felt she belonged to, was the forest in the restricted region, where she hunted with Gale. She becomes more lonely and strange as she enters the country of Panem. "the ride lasts about twenty minutes and ends up at the City Circle, where they will welcome us, play the anthem, and escort us into the a Training Centre, which will be our home/ prison until the Game begins" (69). The rich and sophisticated life of the city suffocates her. She finds herself unstable as she feels like a stranger in a city of ridiculous culture.

The Game makers arranges stylists like Cinna and Portia to change the appearance of Katniss and Peeta. They were expected to impress the people in the Capitol with their fake appearance and identity. In order to escape the present she forgets herself with the memories of her father, mother, Prim and Gale. Throughout the novel she is unsure of the culture she belongs, neither her culture nor the colonizer's, Capitol. As Peeta says, "I don't want them to change me in there. Turn me into some kind of monster that I'm not'. I bite my lip, feeling inferior. While I've been ruminating on the availability of trees, Peeta has been struggling with how to maintain his identity. His purity of self'" (71). Both Katniss and Peeta strives to resist the identity, the Game makers are trying to project them with. The struggle in Katniss to maintain her culture and identity is consistent in the novel and that makes her feel un homeliness.

The struggle for identity accompanies the characters state of un homeliness from the moment they were chosen as Tributes. Katniss does not cry in front of the camera and she projects herself as strong in front of the camera. "I've been right not to cry. The station is swarming with reporters with their cameras trained directly on my face. But I've had a lot of practice of wiping my face clean of emotions. I

catch a glimpse of myself on the television screen...Feel gratified that I appear almost bored" (40). She is given makeup and dolled up with expensive dresses to present before the camera. But when she sees the mirror, the image is not similar to the girl from the district Twelve. Not only Katniss, but also Peeta struggles to maintain his identity and he prefers to die than to alter him.

Another key idea from Homi Bhabha's postcolonial discourse in the relationship between the colonizer and the colonized is the ambivalence experienced by the colonized. The feeling of ambivalence prevails because the colonized is not simply opposed to the culture of the colonizer. It is the spilt in the nature of the colonized as they desire to move from the periphery to the Centre by means of mimicry. This is also not so dissimilar from mocking the colonizer.

In *The Hunger Games*, the tension between the Capitol and the districts is displayed through the use of power over the Tributes. Still they are fancied by their snobbish and posh lifestyle, especially their food and fashion. Though Katniss detested the absurdity of their fashion, she is attracted to the gold metallic eyeliner of Cinna. Nevertheless she is not comfortable in them. Peeta is attracted to the variety of foods available for them to eat. At the same time he hates them since his people are starving without a meal to survive in his own district.

Also Katniss is very anxious about getting as many admirers from the people of the Capitol. She enjoyed it when she received huge response from the people as Cinna says, "And as for the citizens of the Capitol, well, they can't stop talking about you. No one can help but admire your spirit" (121). She admires and despises the Capitol or the colonizer at the same time. With the attention she receives from the people, she wins over the game at the end.

Both the characters Katniss Everdeen and Peeta Mellark, representatives of the colonized,

bring out the experience of living amidst the superior colonized world. Though the Capitol has stereotyped them as backward and uncultured, they fight back by questing the ideologies and values of the Capitol. Their interaction with the superior culture alters their own identity and cultures, making them feel lonely and strange. They struggle between their own culture and a superior culture resulting in ambivalent circumstances. Even when they win the game and return to their home as Victors,

they were not complete away from the influence of their colonizer.

References

1. Collins, Suzanne. *The Hunger Games*. New York: Scholastic Press, 2008. Print.
2. Bhabha, Homi. K. "The Other Question: Stereotype, Discrimination and the Discourse of Colonialism", *The Location of Culture*. London: Routledge, 1994. Print.

RUTH FROM THE 'BIBLE' AND SITA FROM 'THE RAMAYANA' **– BY R.K. NARAYANAN: A COMPARATIVE STUDY**

Dr.B.Anita Virgin

*Head and Assistant Professor, Department of English, St.Antony's College of Arts and Sciences for Women
 Thamaraijadi, Dindigul*

Abstract

The projects or articles in comparative literature promotes reading of literature and cultural expression beyond linguistics or cultural or national or discipline boundaries. This paper is an attempt to compare two well known characters from different cultural and religious background. The similarities and dissimilarities between the characters of Ruth from the 'Bible' and Sita from 'The Ramayana' in English by R.K. Narayanan are discussed in this paper. It also brings to light the significance of the women characters in the scripture and epic. The culture behind these characters is also highlighted.

Keywords: Ruth, Sita,

Introduction

Comparative Literature is an academic field dealing with the study of literature and cultural expression across linguistic, national, and disciplinary boundaries – Wikipedia. Comparative Literature transports literary materials from one language into another. The analysis made in this paper is based on the translation of Ramayana by R.K.Narayanan. The personalities who undergo study in comparative literature are called as Comparatists. These comparatists explore the areas of major fields such as literary criticism and theories and interdisciplinary fields such as sociology, psychology, cultural studies and religious studies. The analysis of this paper is based on the interdisciplinary fields that involve psychological, cultural and religious studies. The characters taken for study are Ruth from the 'Bible' and Sita from 'The Ramayana' in English by R.K. Narayanan.

Ruth from the 'Bible'

Ruth is a prominent woman character in the Bible. As she is one of the women characters mentioned in the genealogy of Jesus Christ, the God and Saviour of the Christians. She was the grandmother of the famous King David. Ruth was a member of the Moabites, who were the enemies of Israel, who are the people of God. But she was accepted in the family of the

Israelites and God used her to produce Israel's greatest King David.

The life of Ruth was reckless when she was in a sinful land called Moab. She married one of the sons of Naomi, an Israelite. Naomi had lost her husband earlier and very soon loses both of her sons. She realised the reason for their present state was because of staying away from God by committing to survive in the sinful land Moab. So she planned to return to Israel. She also called her daughter-in-laws to get back to their mother's home. One daughter-in-law named Orpah with great struggle bid goodbye to her aunt. But Ruth was impressed by the way of life of her in-laws. So she refused to leave Naomi and said "Don't urge me to leave you or to turn back from you. Where you go I will go, and where you stay I will stay" – Ruth 1:16 (Bible – New International Version).

So Naomi took her to Bethlehem. When they had to work for their living, Ruth chose to go to the fields and pick up the leftover grains. They found the land of the close relative of Naomi's husband Elimelech, whose name was Boaz. Lord showed mercy through the eyes of Boaz. He gave her freedom to collect the grains like his servants and blessed her saying "..... May you be richly rewarded by the Lord, the God of Israel, under whose wings you have come to take refuge" – Ruth 2: 12 (Bible – New

International Version). Thus was Ruth blessed by marrying Boaz.

Sita in 'The Ramayana'

Sita is the central character in 'The Ramayana' as she is the wife of Rama, the hero of the famous Hindu epic. She is understood as the daughter of the earth goddess, Bhumi and the adopted daughter of King Janaka of Videha and Queen Sunaina. As a youth she married Rama the Prince of Ayodhya. Rama had to undergo a test before marrying Sita.

After their marriage Sita underwent many trials. She had to leave her luxurious life for the sake of her husband. She was abducted by the enemy Ravana, King of Lanka and finally had to prove her purity through Agnipariksha. After all these trials she was reunited with Rama to rule Ayodhya as a queen.

Analysis

Both the characters underwent three stages in their life namely Separation, Transformation and Return. The whole life of Sita was based on these three stages. But as a woman Sita began her journey of self-growth only after her encapturement and separation. She renounced worldly pleasure and wealth willingly and got separated from her family to follow her husband to the forest. As an Indian woman she abode the culture of following her husband fervently without questioning. This proves her to be an ideal wife of Rama.

Ruth also got separated from her family willingly to marry an Israelite. She was an intelligent woman who was not taken away by the fancy of her charmer rather she felt and believed in the God of Israelites. Her early life was separated from God because of her sin. She realized her sinful life at Maob and reached out to the true God of Salvation.

Sita fell as a prey to the delusion created by Ravana. Thus she was separated from her loving husband. This separation brought her much pain in her life physically and mentally. Every day she was tortured and threatened by

the Rakshassa women and heard the appeal from Ravana to become his mistress. The love towards Rama made her weak in mind and body. Thus she suffered mentally. She was unkept and undecorated with one piece of yellow sari covering her body and with the dust of many days on her. But Sita believed that one day Rama would come and rescue her.

Ruth also underwent great struggle when she lost her husband on whom she had trusted. Again she realized her real dedication to Naomi her mother in law. So with her mother in law she entered the land of Israel. Nothing could separate Ruth from her mother-in-law. According to the commandments given by Lord to the Israelites a widow is supposed to be taken care of by her husband's family. She obeyed the law of the Israelites. Life at Israel was tough in the beginning. She had to work in the field by picking the left over grains. But they were content in what they had. They believed that God would change and uplift their living.

Transformation

The separation in Sita's life transformed her life. In the beginning chapters of Ramayana, Sita is shown as a fragile, young, innocent and beautiful woman. But the separations in her life had transformed into a sturdy, matured and intelligent woman. When Sita had to face a life without luxury she adopts herself flexibly. This made her a matured person. When Ravana abducted her he started abusing Rama which made Sita furious. She spoke against Ravana addressing him as a coward who was afraid of facing Rama in a battle. This proved her to be sturdy.

Whenever, Ravana approached her in the disguise of Rama. She was more intelligent to find it a fake. When Rama first found Sita in her balcony he was stunned by her beauty. Both their eyes met each other. Even the sister of Ravana found Sita as an enchanting woman. There is a transformation in her physical

appearance when she was imprisoned by Ravana. She was dirty and treated meanly.

The separation in Ruth's life brought her the transformation from a sinful life to a serene life. The city of Maob taught her to believe in Egyptian gods and goddesses that concealed her from the true God. But the sacrifice of Ruth had brought her close to the true living God. It also saved the life of Ruth from the great danger she had in her country. She was a woman of high rank in her country but sacrificed everything and became a slave in the alien land. But her loyalty to her mother-in-law and her God brought blessing to her through a new life by marrying the richest relative of her husband. After her salvation she had never enjoyed the pleasures of this world but God rewarded her hardship and blessed her to be the grandmother of the great King David.

The Return

Sita returned back to Rama after a great battle between Rama and enemies. But Ruth had a great personal battle which brought her victory at the end and returned her glory. Rama was in search of Sita where finally he gathered a team for war with the help of the Monkey King Sugreeva. He had to fight with Ravana in order to deliver Sita. Sita had to pay a prize for her return. She was made to go through Agnipariksha, to confirm her fidelity to the people. She was saved by the fire goddess and rescued back to Rama, who later ruled Ayodhya with Sita.

Ruth also had to endure great suffering as she was asked to stay in the chamber of Boaz to

disclose her proposal for marriage. She had to sneak without the knowledge of others. So it was similar to that of the test that Sita had. But her dedication towards her mother-in-law and her belief towards Lord convinced Boaz and he readily accepted her proposal and sent her safe to her home.

Conclusion

As women both the characters have experienced the way filled with thorns to reach a glorious ending. Both were related to divine power. Sita is considered as the avatar of Lakshmi, the goddess of wealth. Whereas, Ruth has the genealogy of the birth of the saviour Lord Jesus and her name was often quoted as an ideal example for pious women. This study was rewardingly fascinating. Further studies can be made on the basis of various factors such as feminism and psychology.

References

1. Dr. Padma Srinivasan, Dr. Balakrishnan and Dr. N. Subramanian, Eds. Introduction to Comparative Literature: Theory and Practice. Shimla: Indian Institute of Advanced Study, 1989.
2. Grottanelli, Christino and History of Religions. The King's Grace and the Helpless Woman: A Comparative Study of the Stories of Ruth, Charila, Sita. August 1982.
3. <https://www.bartleby.com/essay/sita-as-the-hidden-hero>.

MIGRATION AND DIASPORIC EXPERIENCES IN MEERA SYAL'S *ANITA AND ME*

Ms.S.Krishnadevi

Department of English, Sriram Nallamani Yadhava Arts and Science College, Kodikurichi, Tenkasi

Abstract

This paper depicts the diasporic experiences of Indian migrants in the novel Anita and Me which was written by Meera Syal. Meera Syal, who was born in England, has successfully represented the lives of first generation as well as second generation non-resident Indians in the west in her novels Anita and Me and Life Isn't all ha ha hee hee. Meera Syal is a well-known British Indian comedian and actress with regard to diasporic, literature. The diasporic Indian writers of the first generation have already established their credentials by winning numerous literary awards and honours. But recently the ranks of the second generation of Indian writers in the west have swelled enormously and many among them have won international recognition. Meera Syal is one such writer of international acclaim. Through the novel Anita and Me Syal has brought out the diasporic aspects such as culture shock, alienation, assimilation, and longing to visit the imagined ancestral home, maintaining religious beliefs and so on. This paper also analyses the difference between first and second generation immigrant.

Keywords: *Diasporic experiences, migration, assimilation, first generation, second generation, immigrant, home land, host land, dilemma.*

Introduction

The term 'Diaspora' is used to refer to any people or ethnic population forced or induced to leave their traditional ethnic homelands; being dispersed throughout other parts of the world and the ensuing developments in their dispersal and culture. In the beginning, the term diaspora was used by the Ancient Greeks to refer to citizens of a grand city who migrated to a conquered land with the purpose of colonization to assimilate the territory into the Empire. Later the people of third-world countries migrated as labourers to slave land. Nowadays, the reason for migration is different from that of the earlier times. Today people are leaving their countries willingly under certain motives for the satisfaction of some personal ambitions. Meera Syal can be considered as one such writer who willingly moved to Britain for her personal benefit.

An Indian descendant and a prolific writer, Meera Syal, was born in 1963 near Wolverhampton in the West Midlands to Punjabi parents. She grew up just outside Wolverhampton where the novel *Anita and Me* is set, in the 1960s and 70s. *Anita and Me* is Syal's debut novel and was published in 1996. It is a

semi-autobiographical novel which won the Betty Trask Award. The story revolves around Meena, a ten year old British Punjabi girl and her relationship with her English neighbour Anita as they grew up in the fictional Midlands village of Tollington. It is through Meena, the author presents the complexities of being an Indian Punjabi girl in the White society.

Meena's family lives in the midst of the white community. They are the lonely Indian Punjabi family in the mining village Tollington. Though Meena's parents, Mr. Kumar and Mrs. Daljit, live in Tollington for more than ten years, they find it difficult to assimilate with their English neighbours. But Meena's assimilation into the host society is easy as she is brought up in Tollington. The way of observing the host land and its culture differs from generation to generation. While Meena likes to eat pastry and fish fingers, her mother insists on her learning to cook sabzi and eat chappatis. While Meena likes to wear western suits, Daljit prefers ethnic dress.

Meena's mother is against adopting the culture of the host land. She doesn't want her daughter to acquire the Tollington culture. She is wary of the English way of life. She is much

worried about her neighbour Mrs. Worrall who is living with her paralysed husband whereas their three sons are living far away in Wolverhampton and never visit them. "I will never understand this about the English, all this putting up about being civilized ... they turn round and kick their elders in the backside, all this It's my Life, I want My Space stupidity" (AM 58). She also warns her daughter not to be like Mrs. Worrall's sons when she grows up "listen, learn and don't you dare do any of this when you grow up, missy..." (AM 59). Daljit is not able to tolerate the attitude of Mrs. Worrall's sons. It is a cultural shock to her. According to her the English people, in the name of civilization abandons their elders which an Indian will never do. She tells "... if my mother was so close, I would walk in my bare feet to see her every day. Every day." (AM 59)

Though Daljit lives in Tollington for thirteen years, she still remains a simple Punjabi girl suffering from culture shock, marooned and misplaced in Wolverhampton. She still wears Punjabi dresses, sarees, salwar kameez and jewels during the parties. Mr. Kumar's family often sets up parties and they invite most of the Indian friends and they sing urdu ghazals and Punjabi folk songs but they never invite an English neighbour to step inside their house. Though the Indian friends are not their blood relations Meena is forced to call them as Aunties and Uncles. Whenever they visit their home she welcomes them like a typical Indian by saying 'Namaste Uncle, Namaste Auntie'. The English people, who watch all these parties, are not able to understand Meena addressing her neighbours as aunts and uncles. Just as Daljit grudges English culture, the English people also find Indian culture odd.

Meera Syal transparently shows that the first generation migrant Daljit is against the culture of the host land. As a second generation immigrant Meena is completely different from her mother. Born and brought up in Tollington she easily blends with Tollington life style. She

is aware of both the ways of life of the host land and the conventions of the home land. She herself analyses two cultures and selects what suits her,

Meena likes the Tollington accent and speaks like a native Britain but her parents and other Indian immigrants speak only Indian English. Her linguistic adoption helps her to merge with the English society. On the other hand she is also aware of her mother's restriction against using awful English words or phrases at home, so at home she speaks Punjabi. It is also clear that the Indian relatives does not like Meena's foreign life style and behaviour. They also comment on her behaviour. This shows the typical Indian tradition in which relatives and neighbours play a vital role in the upbringing of a child. Though Meena like these Indian neighbours she is not able to feel one among them. She stands apart in all their get-togethers. She ignores them. She herself says playing with Aunt Shaila's daughters, Pinky and Baby makes her get bored. "I don't like them. They are boring." (AM 148). According to her these girls were "Pleasant, helpful, delicate, groomed..." (AM 149), but she was a freak, clumsy and she preferred being a real Tollington wench than being a real Indian girl.

Meena craves for the identity as a pure British. She selects Anita Rutter as her mentor in the host land. She longs for her friendship. Anita, older, stronger and more confident captivates the second generation child Meena. Though their families are just the opposites, these two girls become friends. When Anita pays attention to her and makes her the co-leader of their group, Meena gets excited. Meena is well aware that stealing would horrify her parents but she steals because it makes her close to Rutter. Moreover Meena also dresses like Anita and starts applying lipstick. She even reads Jackie and dreams of having a boyfriend. Meena like many Indian immigrant girls becomes aware of her brown colour and longs for white skin. "I wanted to shed my body like a

snake slithering out of its skin and emerge reborn, pink and unrecognizable." (AM 146).

Meena adores and is compassionate towards Anita and her sister Tracey. But in the course of the novel, after her accident, she realizes that Anita doesn't consider her as her friend and she avoids her. Later when Anita involves in sexual affair with Sam Lowbridge she gives up her friendship with Anita and turns back to studies. Through Meena, Meera proves that though an orient yearns to be a complete British, she/he could not go beyond the ambit of her mother culture. The alarm that rings in her mind is because of her parent's inculcating a sense of ethnicity and culture in her.

As a second generation immigrant Meena is not aware of her relations in India. Though her parents show their pictures she is not able to accept them. She simply memorises their names. She learns about India and its background only from the stories of her parents and other Indians. It is only after her Nani's arrival from India she learns Punjabi language and also understands Indian culture, Meena's mother is also nostalgic of her home, a village near Chandigarh, India. Daljit's description of flash back scenes happening in India educates the innocent Meena. The descriptions of the ancestral home in India are meant for visualization of the second generation migration Meena. She has never visited her country of origin in her life but she is expecting and feeling excited about to spend a vacation there. But she is disappointed as she meets with an accident that takes away her vacation period. Meena feels jealous about her mother's life in India as there is no part played by her in that past.

Rabinder Powar remarks, "Meena's 'homing desire' is the desire of all those who have no idea of home or homeland"(161), Meena longs to go back to India but at the same time she feels like a stranger when she hears about Indian stories. Uma Parameshwaran, writer and critic, has put it aptly saying that the

people who immigrate to other country are not only occupying other's place but also put their offspring into 'liminality, an uneasy pull between two cultures'. This can be observed in the case of the protagonist Meena. She is placed in a dilemma. She feels both British and Indian cultures strange. She doesn't know when, where and how to relate and belong to either cultures.

One of the major problem the immigrants face in hostland is in practicing their own religion. The majority of the migrants are not ready to grasp the religion practiced in the adopted land. In the novel *Anitha and Me*, it can be seen through the incidents happening between Meena's father and Mr.Ormerod. Mr.Ormerod is a hyperactive person in the local Wesleyan Methodist Church who, time and again, thrusts leaflets related to the priest's sermons into the hands of Meena's father Kumar. Meena observes that he is trying to convert them into Christianity. She also notes that her father has refused to convert. Even the other Indian friends of Meena's family also remain in their own religions in the host land. Moreover Syal also hints at the insecurity of the immigrants through the story of a fellow Indian Usha. She was scared by the local guys in front of her house. Though Mr. kumar and family doesn't face such a situation they are scary of it. Daljit remarks "Just because it doesn't happen to us, does not mean it is not happening!" (AM 172)

Conclusion

The novel *Anita and Me* presents the facts of the first and second generation migrants in the foreign land. Aspects like the culture shock, alienation, assimilation, and longing to visit the imagined ancestral home, maintaining religious beliefs, divide the first and the second generation migrants. The whole novel is narrated through the first person point of view of the protagonist Meena. This narrative technique helps a lot in bringing out the psyche of Meena, who has never visited her home of

origin, who imagines her land through the information she has gathered from her elders and longs to visit it and also makes out her notions of India and Indians in Tollington. So, the novel is compacted with diasporic experiences of Indian migrants and also provides many evidences for proving the continual affiliation with their homeland and its culture of the elders.

References

1. Powar, Rabinder. "Crossing the Turbulent Oceans Discovering New Shores: A Study of Meera Syal's *Anita and Me*". *Contemporary Diasporic Literature: Writing History, Culture, Self*. Ed. Manjit Inder Singh. New Delhi: Pencraft International. 2007.
2. Parameshwaran, Uma, "Dispelling the spells of Memory: Another Approach to Reading our Yesterdays", proceedings of Red River conference on world literature, Vol.-II, 2000.
www.ndsu.edu/RRCWL/V2/Uma.html
3. Syal, Meera. *Anita and Me*. London: Harper Perennial, 2004.

CLASH AND CO-EXISTENCE BETWEEN THE ABORIGINES AND WHITE AUSTRALIANS IN KATE GRENVILLE'S *THE SECRET RIVER*

S.Sujitha

Assistant Professor of English, Guru Nanak College, Velachery, Chennai

Abstract

This paper focuses on The Secret River by Kate Grenville regarding the clash between the aborigines and white Australians. Any piece of literature is believed to be the reflection of its environment, beliefs and prejudices. In that regard, writers trace the work keeping the history and culture as background. Kate Grenville, one of Australia's well known authors wrote several historical novels that reflected the life of first settlers and aborigines of Australia. Kate Grenville's inspiration for her historical novels was from her ancestors who got settled down in Australia. Her novel The Secret River was shortlisted for the Man Booker Prize which observes the life of a convict in an alienated land. It traces the life of convicts (the majority from England) who were transported to Australia by a ship Alexander. The convicts were placed along with the Indigenous Australian and they worked depending on their ability and skill set like farmer, servant etc living in a penal colony. Assessing their labor and behavior, the settlers would give them a 'ticket of leave'. They are no more convicts after receiving the ticket and could a life of their own. The central character William Thornhill was modeled upon Grenville's ancestor Solomon Wiseman. With this background, the paper focuses on the conflicts between the settlers and the aborigines where William Thornhill determines to construct his new life in a new land. This paper traces how William Thornhill establishes "Thornhill's point" in Australia defeating the aborigines.

Kate Grenville in *The Secret River* retraces the past to create a cultural record. Being an independent writer, she is also aware and conscious about her limitation. Tagging the work under historical fiction, she blends both fact and fiction. The inspiration for the novel came from her great grandfather Solomon Wiseman and thus it becomes a quest for personal history. She dedicates the book "to the Aboriginal people of Australia: past, present and future". Kate did not put the light only on aborigines or Australia alone. Instead she dealt it in different perspective like starting from London and slowly shifts to Sydney through which both sides are explained. In Australia, the perspective combines both aboriginal and white settlements giving a wider space to understand both the strands.

The plot of the novel starts at London where the Thornhills are living under poverty. Their occupation slowly becomes stealing to earn their livelihood. William Thornhill is caught when he was stealing and was sentenced to death. Later, the judgment changed that he will be taken as a convict to Australia. He moves to Australia along with his wife and their son. He

encounters the new land, new people, new culture and new life. There comes a strong determination over the soil and his desire is to own a land. His desire starts the clash between the aborigines and the settlers like him. It is because the settlers considered the aborigines to their rivals. The settlers did not create any space for co-existence which stimulated the aborigines. Therefore, the land became the ultimate common point for both the aborigines and the white settlers which turn to be their conflict point.

There are several key ideas that support and suggest the conflict between the aboriginals and white settlers. They are the fear of the other, space, history, colonial standpoint, alienation, passion of owning and the urge for going back to London. All these ideas are certainly discussed through the characters and narration. Kate has designed the characters in a way that they contradict each other so that the ideas may reach the readers in all dimensions. *The Secret River*, in all these regard does not merely revisit history but also gives a hopeful or an alternate future.

The fear of the other is one of the constant threats in people who encounter a different land. The fear of the other can be seen in the natives as well as the settlers. The enmity between them does not easily settle down and continues to grow which results in insecurity. This insecurity in turn causes the fear. To indicate the fear as one of the main segment, Kate makes use of a precept. There is an extract from part two "Sydney" which is placed in the beginning of the novel. It is placed in the beginning only to establish the theme. The first encounter between William Thornhill, a white settler(his distant land) and an aborigine(his native land) is described in the extract. The aborigine is described "as black as the air itself". Seeing him William was scared and shouts "*Be off!*"(5) which shows his fear over the other. The aborigine also responds to William because he feels insecure when there are new people in their native land.

In the fluid rush of speech Thornhill suddenly heard words. *Be off*, the man was shouting. *Be off!* It was his own tone exactly. This was a kind of madness, as if a dog were to bark in English. *Be off, be off!* He was close enough now that he could see the man's eyes catching the light under their heavy brows, and the straight angry line of his mouth. His own words had all dried up, but he stood his ground. (6)

Space is another idea which appears throughout the novel. It suggests an important perspective of being unsettled. The white settlers though having a home for their home keep moving from place to place to establish their culture. The natives or the aborigines also roam from one place to another since they are not given their own space. But Kate has made use of another dimension in regard to space. The first two parts in *The Secret River* London and Sydney respectively contradicts each other. London consciously starts with the issue of space.

In the rooms where William Thornhill grew up, in the last decades of the eighteenth century, no one could move an elbow without hitting the wall or the table or a sister or a brother. (9)

These are the beginning lines of the novel and highly suggest how the city was crowded with people. Every poor family consisting of so many members lived together in a small area. But on contrary, the church was huge and spacious which the writer denotes as "God had so much space". (10) According to the writer, London, a huge city is limited in space. But there is a shift in Sydney where the space is limitless. There is so much of land and there is no limitation. This space attracts William Thornhill because he was in a constant passion to inherit things. So he thought Sydney would be the best place to explore and settle. But the next contradictory idea in Sydney is that it has a huge space but there is no sense of being free. The reasons are i)William is travelling to Sydney only as a convict and only after receiving the ticket of leave he is free to choose his life and ii)the land is not theirs. The natives or the aborigines became the threat of the white settlers only because of the idea of space or land.

Space or land thus became the important concept which is present throughout the novel. It therefore leads to the focus of the paper on clash or co-existence of the natives and the white settlers. It is because the settlers and the natives are centered towards the land. When they are not comfortable in co-existence it leads to clash. They fight and indulge in eradicating the other only in the idea of thinking the land to be only theirs. There is also a threat for the white settlers where they feel alienated sometimes. The land and the people are new and therefore they either have to own it or leave it.

The characters are the support to the theme in the novel in relation to space. There are certain characters that are framed in a contradictory opinions and thoughts. The

contradiction in characters are designed several levels respective of each groups. For example the new settlers William Thornhill and his wife Sal contradict each other. When it comes to the white settlers of Australia it is Thomas Blackwood and Smasher Sullivan who contradicts in their nature. Through Scabby Bill and Whisker Harry, the life and attitude of the aborigines is contradicted and described.

In regard to William Thornhill and Sal, as described earlier, to overcome the threat of alienation, the settlers have to either own or leave the land. For William, owning the land and constructing the "Thornhill's point" becomes the ultimate goal. But for his wife Sal returning to London becomes the goal. When William Thornhill is busy in negotiating the land, Sal is busy is counting the days for their return to London. Sal also tries to negotiate the aborigines like Scabby Bill and tries to get rid of the fear of the other. Thornhill's desire to own something was demolished when he was in London due to poverty. Thornhill's point will become his identity in the new land and so he will never miss a chance to obtain it. The material gloriousness of Australia in particular to Land is opened to Thornhill by Thomas Blackwood, a white settler. Blackwood describes the land as follows which later turns to be Thornhill's dream land,

This was a place out of a dream, a fierce landscape of chasms and glowering cliffs and a vast unpredictable sky. Everywhere was the same but everywhere was different. Thornhill felt his eyes wide open, straining to find something they could understand. It seemed the emptiest place in the world, too wild for any man to have made it his home. (101)

When the characterization comes to Scabby Bill and Whisker Harry, they portray the two sides of their feelings and attitude. Scabby Bill was the first man to be encountered by Thornhill and Sal on their first night in Australia. They were scared to death on their first meeting. Later Scabby Bill used to visit Sal's

bar and ask for a drink. Scabby Bill in his drunken stage used to dance in front of the bar. This slowly became the entertainment of the people and Sal had repeated customers through Scabby Bill. He was first addressed as savage and turned to be an element of fun. It represents one side of the natives who could be "tamed".

Whisker Harry, the elder of the aboriginal clan represents the other side of the natives. Harry and his clan remain not much visible. They stand as a threat or danger for the white settlers and that is evident through their behaviors. The clan of the aborigines shows their protest in different forms. One of the white settlers cultivated the land with corn but the natives took all the corn overnight claiming that to be theirs. This could not be tolerated by the settlers so they wanted to oppose the natives through force. So there was always a clash between the settlers and the natives. The natives did not try to eradicate the settlers from their land. The native's idea of co-existence changed to clash only when the settlers planned to eradicate the natives.

The white settlers like Thomas Blackwood and Smasher Sullivan follow an entire different ideology towards treating the aborigines. Thomas Blackwood believes in co-existence and treats them as humans equal to them. He accompanied Thornhill's endeavors and intimated about the aborigines. He also pointed out an important idea "*But when you take a little, bear in mind you got to give a little*". (169) After hearing this, Thornhill thought "*Give a little, take a little. Was it a warning or threat? But Blackwood was not a man you could ask to explain himself*". (169)

Similarly, Mrs. Herrings another white settler had a good heart towards the aborigines and so the natives also did not harm her. Sal started to learn and estimate the natives from Mrs. Herrings and Scabby Bill. When the aboriginal troop comes to attack Sal's family she says to her younger son, "*They'll leave us alone, Will, if we give them what we got, she said. Just let*

them help themselves. Mrs. Herrings done it one time. Her voice was very matter-of-fact, as if she had often dealt with savages. *They got no call to do us no harm*". (245) But settlers like Saggity and Smasher Sullivan induce the clash between the settlers and the natives. They treat the natives inhuman and they were the reason for the war between them. Saggity slaved a native woman and used her as a sexual object which induced the anger of the natives. Smasher is the one who never proposed peace between the natives and the settlers. He opposes Blackwood's ideology and preached the settlers to throw the aborigines out of their land. Smasher's treatment towards the natives instigated them to war against the settlers. The entire clan of the aborigines headed by Whisker Harry fought against the white settlers. Harry killed Saggity and harmed Smasher. Later Smasher was also killed but that was not considered as the victory of the aborigines.

Thornhill inner struggles of following Thomas Blackwood failed when the violence broke out between them. He struggles to understand where to stand by and worries whom to represent. The aborigines vanished from the place after killing the Smasher and Saggity. Thornhill assumes the land to be empty and succeeds in constructing the "Thornhill's point". Dick, Thornhill's son believed and followed the idea of Thomas Blackwood. After the violence Dick left Thornhill and lived with Blackwood. Through Dick, Kate Grenville proposes Australia's future alternative where the aborigines and the white settlers will find their own peaceful life.

The fear of the other is one of the prominent ideas which is carried out in the entire novel. After the conquest of land, Thornhill constructs his identity in the name of "Thornhill's point". But Thornhill continues to live with the fear of

the natives. The closing page of the novel suggests the fear through the following lines:

Sometimes he thought he saw a man there, looking down from the clifftop. He would get to his feet and go eagerly to the edge of the verandah, would lean out squinting to see the man among so many confusing verticals. Never took his eye off the one he was sure was a human, staring down at him in his house..... Told himself that was a man, a man as dark as the scorched trunk of a stringybark, standing on the lip of the stage, looking through the air to where he sat looking back. He strained, squinted through the glass until his eyeballs were dry.

Finally he had to recognize that it was no human, just another tree, the size and posture of a man. Each time, it was a new emptiness. (333)

Thornhill finally thinks, "He could not understand why it did not feel like the triumph" (334). It is because he had just conquered the land which does not get connected to him. Kate Grenville re-read history through these characterization and narration thereby addressing the hard colonizing minds. The possibilities and difficulties of two different cultured people are presented in the novel where there was no common point. The settlers and the natives have either have to co-exist peacefully or clash with violence. The struggle of the natives is not to own the land like Smasher or Thornhill instead they welcome co-existence that both the sides can live peacefully. Kate Grenville provides the Australia's future alternative through characters like Blackwood and Dick where they stand against hurting or harming the aborigines thereby suggesting a hopeful future.

Reference

1. Grenville, Kate. *The Secret River*. Australia: Text Publishing, Melbourne Victoria, 2005. Print.

THE IMPACT OF THE SOUTH INDIAN SPORT JALLIKATTU IN KALYAN RAMAN'S TRANSLATION OF C.S.CHELLAPPA'S VAADIVAASAL: ARENA

Dr.D.Muthumari

Assistant Professor, Department of English, C.Kandaswami Naidu College for Women, Cuddalore

Abstract

The novella Vaadivaasal beautifully captures the cultural significance of the sport jallikattu in a village far from Madurai on a hot summer afternoon. The arena is the place where the man and the beast bring their dispute to an end. Chellappa's description of the arena and the events that takes place in it has a charming halo of authenticity. The first half talks about the two men Picchi and Marudan who watches with care what is happening around the arena and the second half talks about Picchi's participation in the arena with the Kaari bull. The novel has less than 20,000 words which portray hierarchy, love, intimacy, pride, friendship, revenge and above all, the man-beast duel. Thus the story highlights the characteristics of the sport more as a strategic mind play coupled with physical power, reflexes and attitude. It is as much as a study of human nature as of the beast.

Keywords: Jallikattu, arena, Picchi, Marudan, Kaari bull, Corral bull, Billai bull

Introduction

Vaadivaasal is a novella delves deep into the bravery sport jallikattu. The novella was considered remarkable for two reasons: First jallikattu, a traditional sport with century's old-history, made its first appearance in the annals of modernist Tamil fiction and the Second, the people who inhabit the story, except the zameendar and his entourage belonged exclusive to what we now call the subaltern classes.

Chellayi Saatu. The Arena, Picchi and Marudan and the Old Man

Picchi the protagonist of the story hails from Usilanoor. He, along with his friend Marudan, has come to witness this year's jallikattu and try their skill in the sport. The arena where the sport is being played in a village called Chellayi Saatu taking its name from the reigning deity Chellayi Amman. The whole town was agog with anticipation over with Chellayi Saatu. Animals were brought in from distant regions. Not only had the people from the surrounding villages but also the fighters, too, swarmed to the site. The fighters are in a state of mind that they ever hold down a bull, they should do it at Chellayi jallikattu which is one of the best sanguvadi.

The arena is crowded with people of all ages, valiant youngsters mustering their courage and strength, others to witness the fate of the uneven match between men and bulls. Both Marudan and Picchi meet an old man who is well informed about the sport, its history and legacy. The old man came to know that they are from Usilanoor. The old man proudly says.

"Jallikattu itself was born of Usilanoor's womb....To be a native of that soil, one must have penance in their previous birth....Babies their start dreaming of sanguvadi from the moment they are born, it seems!" (*Vaadivaasal*, 11)

Picchi and Marudan learnt various types of bulls like Vaadipuram bull, Karambai bull, Vathalkulam bull etc. from the old man. The old man never missed a Chellayi challi since the time he was a little boy. Marudan and Picchi inquired about the Kaari bull. The old man replied that they are a special species of bull born to fight. They are trained to gore anybody attacking them in the arena. Once the calves are chosen to become jallikattu bulls, they are not made to do any other work. They are fed a nutritious diet so that they develop into strong, sturdy bulls. The zameendar who owns them take pride in these facts.

The bull-tamers are belonging to warrior-class. Staying alive is never the primary goal for

the warrior class. For them, Shedding blood is like just like spilling water. According to the old man, the sight and shedding of blood is not upsetting for them. He adds that the bull-tamers can die but die must fighting. That is the mark of a 'man'. Such a man will be rewarded, honored and immortalized. While narrating all these, the old man was straining to retrieve events of more than five years age from his memory. He remembers a famous bull-tamer, received a medal from the Governor, and belongs to their region. But he forgets the name of the person. Marudan inquires whether he is talking about Ambuli. The old man agreed and recalls that he is the man who gored to death by the Kaari bull. The whole art has gone with him. He exhaled a deep sigh in respectful homage to the greatest bull-tamer of those bygone times.

Marudan informs the old man that Picchi is Ambuli's son. Picchi's eyes were filled with tears on hearing his father's story. The old man congratulated him and added:

'You are so lucky to have been sired by mbuli.....Someone fortunate to have Ambuli as his father.' (*Vaadivaasal*, 22)

Picchi looked at the old man with respect. His heart has filled with great joy seeing his father's fame had spread so far. Soon the news spread by word of mouth, among the hundreds of men who were crowding in front of the Vaadivaasal. Everyone scrutinized him and expressed their views about Picchi.

'The boy must've here to catch the bulls'.
'Boy's from the east, sure to be full of verve'.
'Is he the only one who can tame the zameen's bull? Little upstart!
'Jallikattu today will be fiery, for sure!' (*Vaadivaasal*, 24)

The people around the arena heard the deafening sound of different kinds of drums-kottu, melam and tambattam. The zameen's men pushed back people lining both sides of the path. Picchi caught site of the Kaari bull. The Kaari bull walked down humbly with a dignified goat. Picchi remembers how his father

Ambuli died many years ago fighting this invincible bull the Kaari. He also brings to his mind the dying wish of his father that Picchi should fight and tame the same bull when he would come of age. In fact, the arrival of the bull is announced thus in the novel:

"All those moustache-twirling males who call themselves as bull-tamers and indulge in empty boasts about the exploits of their grandfathers and other ancestors, and all those who do not yet have a wife and children-if they have the skill and strength, can throw an arm over this Kaari bull, hold it just as they would hold a dear wife and take the prize. There's more: to that brave young man who holds the bull down, the zameendar will personally present a zari shawl. If you are a man, catch the bull; if you are a woman, run away!" (*Vaadivaasal*, 33)

The bull from Chellayi temple had been fetched from the shed, served as an auspicious mark to inaugurate the jallikattu. The sport had begun. The old man wished earnestly in his heart for the day's Chellayi kattu to itch itself permanently in the lore of the region. The old man advised Picchi and Marudan not to lay a hand on all the bulls. Listening to the old man's words both of them watched the bull-taming without participating in it. Murugu, a young lad teased Picchi for not participating in the contest. Picchi gave a suitable reply to him saying that a man comes there from the eastern province not for gape at the spectacle but to show their courage and strength in front of others. The old man pacifies them and warns them not to forget that the tussle is between horn and hand. The old man now and then provides the detailed information of various types of bulls to Picchi and Marudan.

The Contest between the Man and the Beast

Picchi enters the arena and tames two relatively bulls, the Billai and the Corral. Watching his exemplary skills at bull taming, the zameendar rewards him richly. The old man

congratulates Picchi and considers him as one of the luckiest boys who have caught the Zameendar's eye. The Zameendar asked Picchi out of blue to tackle the Kaari bull, the most powerful of them all. It would be cowardly of him to reject the Zameendar's orders. And so he accepts.

The Vaadipuram bull entered the arena. In order to stay behind the reach of the Kaari's horns, everybody ran pell-mell, trying to hide in a safe spot. The crowd shouted. There was a tremor in all those shouting voices. 'Vaadipuram bull!' 'Black devil!' 'Demon Kaari!' (*Vaadivaasal*, 57)

The animal was adorned with flowers all over. Like a professional danseuse it entered the stage and walked down humbly with a dignified gait. Afraid of even the touch of its breath, the crowd of people around the bull moved back to yield more space. Picchi remembered standing a few yards away when the Kaari gored his father and flung him down. He recalls the words of his father:

"Whatever happens, don't rush into the fray. Swear on your father. After me, the arena will be yours to rule," (*Vaadivaasal*, 30)

His father warned those around him, not to let the boy inside the vaadivaasal. His father then pounced on the Kaari. Picchi remembered all this vividly. Picchi also remembers the words, of the old man that Chellayi Amman will protect them. He considers Picchi and Marudan as his own offspring, and asks them not forget to pray Chellayi Amman her when they enter the arena.

The bull was stripped of its adornments in the cattle shed and brought to the inner yard. The Kaari, which had not only destroyed his father's dreams but also his very life, walked in proudly and stood directly in front of him. Every man had an opinion and all of them were exchanged in the crowd.

"The easterner is going to catch the Kaari!"
"Hmmm... he is as good as dead!"

"His life is going to end in Chellayi arena!"

"The wretch, lusting after a silk scarf and gifting his life away for it!" (*Vaadivaasal*, 58)

The Zameendar watched the arena keenly and with great interest. He came to know the truth that Picchi is Ambuli's son. His own men were surprised at this uncharacteristic display of excitement. The Kaari standing there was like a challenge to everyone present to lay a hand on it.

"If there us ever a bull that will stands its ground and gore the tamer, it's this one". (*Vaadivaasal*, 61)

It was not the kind of the bull which would frenziedly attack innocent bystanders. It would only bother about the man who came after it.

"Is it really an animal? It is showing as much cunning as a human!" (*Vaadivaasal*, 64)

This was the first time the people of that region had the opportunity to witness the Kaari's traits firsthand. The way it behaved with intelligence equal to that of a human was truly awesome. Picchi's sole problem was how to divert the bull's attention. He gave Marudan a sign. The next moment, both leapt suddenly in concert in opposite directions. The bull confused momentarily about which man it should go after, it stopped dead and took up position glowering at Picchi. He takes position himself and plays several mind games with the bull, before he takes hold of its horn. He flies thrice upwards with the bull but lands more safely than the bull. Now the bull charges towards him. When the head of the bull goes-up, its left horn moves closer to the hump. The time is right. Picchi reaches out and grabs the horn together with the hump. Feeling the new pressure, the beast tilts its head down and pulls forward. Picchi jerks the right horn downwards and presses it down with all his strength. The pressure forced the Kaari to raise its head; its snout turned up to snort towards the sky. The animal tried to shake him off like shaming the fruit off from a tamarind tree. Picchi pressed the

left horn back, gluing together with the hump. The animal contracted its hump, looked up and opened its mouth slightly, struggling through its mouth.

The crowd in its uncontrollable frenzy of joy jumps up again and again, shouting:

“The Vaadipuram bull’s mouth is gaping wide!”

“The easterner has won!”

“Look at the way it’s standing, with its tail between its legs, like a scavenger dog!”

(*Vaadivaasal*, 70)

Releasing his hold on the right horn, Picchi grabs the silk fabric, along with the chain strung with small pieces of gold jewellery. Then he gives the bull along with its hump a mighty push towards the opposite side, and leaps backwards. His backwards leap turns out to be a little higher than necessary, so he flounders. Unable to steady himself, Picchi falls flat on his back. His head slides down at the feet of the crowd in the front row at the edge of the vaadivaasal circle. The gold and the scarf lie scattered on the ground.

One man in the crowd shouts, that the bull has turned around. Another man cries loudly that he is finished. It’s all over. The bull is going to tear him apart. The crowd screamed aloud. Marudan tried to divert the animal’s attention. But the bull, frenzied with hurt pride ignored the sounds. The bull snorted and turned around, intent to take revenge on Picchi. Marudan tried to divert the bull’s attention and came forward to save Picchi. But the bull turned abruptly and attacked Picchi, a ‘chatak’ sound of flesh being stabled-heard. Picchi swung through the air and fell to the ground.

The bull turned around in an attempt to toss and gore Marudan, who held its tail. The bull looked for an opportunity to gore him. Marudan glanced around and noted that Picchi has been removed from the vaadivaasal. Marudan twisted the tail and tugging hard at it with a jerk; he neatly shook his hands free and stepped back to become one with the crowd.

The bull lost its first and second prey, in a frenzied state moved towards the crowd.

The old man calling Picchi as a tiger’s offspring and placed the bounty plundered from the bull’s forehead in Picchi’s hands. The Zameendar arrived there and placed a zari shawl and a hundred rupee note in Picchi’s hands, Picchi explained to the Zameendar that it was the dying wish of his father and so he participated in the jallikattu sport. The Zameendar looked meaningfully at Picchi and gave him a smile of appreciation. The Zameendar ordered to take Picchi to the hospital in his vehicle.

“The Kaari bull has bitten the dust!”

“The easterner really crushed the zameen’s bull today!”

“Periyapatti zameen’s bull simply collapsed today in the vaadivaasal!”

(*Vaadivaasal*, 78)

These remarks were blowing in the Zameendar’s ears. The zameendar is disappointed. In a frenzied state the Kaari bull attacked nearly ten people and stood in the middle of the riverbed, plunging its horn into the sands with its hooves. Unable to bare the insult, the owner finally shoots the bull down.

“If an animal’s pride is hurt, it leads to destruction; it’s the same with a man’s pride too!” (*Vaadivaasal*, 81)

Thus the novelist Chellappa and the translator Kalyan Raman succeed in their attempt to maintain the tempo generated at the opening of the story till reaches its climax in the encounter between the man and the beast.

Findings and Results

The bull has a special place in the collective consciousness of human civilization. The ancients thought that the bull was a primordial and full of raw power as the demiurges that inhabited their heavens. Indra, the king of gods, praised and celebrated the bull in the *Rig Veda*. The name of the sport in ancient Tamil was *Eru Thazhuval*, literally meaning hugging the bull otherwise called as *Manju Virattu*. There is a

poem in *Kalitokai* which says that if a shepherd boy is afraid of hugging a bull, he will not be hugged by a shepherd girl even in his next birth. Taming a bull had, by then, become a sport in which sprightly young men participated. For the participating young man, the sport was at once boisterously public and deeply personal. He had to hold tightly to the hump of the bull in order to bring it down. This would be the public hug.

Interpretation and Discussion

The novella presents a unique blend of local names, slang/dialect with a westernized touch to their spelling. Names like Picchi and Marudan are typical Tamil names. So do the terms of reference particularly *anaimaram*, (a position) *mappillai*, (referring to Picchi, a common way of addressing an intimate person) *Vaadipuram* donkey (literal translation of *kazhudhai*, referring to a lower breed) *Pattaiya* (affectionate reference to an old man). Apart from localizing the language, the ethos of the land is well captured in the novel.

Except for the presiding Goddess, the novella presents only male characters. It is not clear whether women do or do not watch jallikattu. Even an absent mother or a sister is not evident. The author has decided to keep woman characters out of the novel altogether for reasons best known for him. The only instance of a reference to a woman happens, when the old man reminds Marudan of his sister's (Picchi's wife) Thali. Jallikattu is a bull taming sport played in Tamil Nadu as part of Pongal celebrations, especially on the day of Mattu Pongal. Though there are several narratives, the easterners are considered to be the champions in the race for jallikattu. As the old man describes, even a new born baby craves the jallikattu crown.

Conclusion

The central focus of the novella is how Ambuli's death is avenged by his son Picchi. People believe that many from the eastern

region of Tamil Nadu have entered this vaadivaasal only to exit after having their intestines pulled out by the zameen bulls. As the Kaari turns to face Picchi and Chellappa's outstanding Tamil classic unfolds, the ground shakes and the page trembles. Picchi's grip on the Kaari bull is just a breath behind the author's grip on our imagination as the sport *jallikattu* spins the reader in and out of the arena. This makes the story as thrilling as a film. The genius of Chellappa is that he has frozen the jallikattu moments in words and made them immortal. Kalyan Raman also like Chellappa an expert photographer translated the work with the same spirit.

Glossary

1. Amman - Mother Goddess
2. Chellayi- Presiding deity at the village temple
3. Kottu-Traditional percussion instrument of Tamil Nadu
4. Melam- Traditional percussion instrument of Tamil Nadu
5. Sattu- Inaugural ceremony of the annual festival of the village goddess
6. Tambattam- Traditional percussion instrument of Tamil Nadu
7. Thali- Symbol of marriage, a locket worn around the neck by the (married) woman
8. Vaadivaasal- The open arena where the main event of jallikattu takes place
9. Zameen - The territory and estate of a zameendar
10. Zameendar- The biggest and wealthiest landlord of a village
11. Zari- Ornamental cloth embroidered with gold and silver threads

References

1. Chellappa, C.S. *Vaadivaasal: Arena* translated by Kalyan Raman. Oxford University press, 2013.
2. Harishankar, V.B., M. Krishnan and S. Shivakumar. *Words, texts and Meanings Indian Literatures in Translation*, Oxford University Press, 2013.

SHAKESPEAREAN TRAGEDY: AN APPRAISAL

Dr.Sandeep Kumar Sharma

Assistant Professor, Department of English, P. U. Constituent College, Dharmkot (Moga) Punjab

Abstract

Shakespeare's tragedies are considered to be the best known of all his plays as he wrote number of tragedies portraying a series of diverse experiments. Although the tragic process in these plays is set into action by the ambition and desire the power, tragedies of Shakespeare are concerned with more than kingship and the state of the nation. In these tragedies, there is a supernatural element, a feeling that the suffering in the world is caused by the forces or power beyond the pale of human activity, and greater in their power and influence than humanity. The influence of non-human forces are left strongly in *Macbeth*, *Hamlet* and *King Lear*. The witches in *Macbeth* and the mysterious presence of Fate, Destiny and the gods in *King Lear* show the influence of non human forces in life.

Keywords: Tragedy, Downfall of a Person, Tragic Flaw, Fate, Destiny.

William Shakespeare, the unsurpassed and greatest dramatist of English Literature was born at Stratford-on-Avon, a provincial market town of Warwickshire where his father John Shakespeare worked as a glover, rose high in civic life and his mother Mary Arden was equally a generous and pious lady. Shakespeare was educated at King Edward VI Grammar School, where he learnt Latin and with the passage of time; he married to Anne Hathaway in 1582. During his life he in London, he had acquired varied knowledge and experience of life as shown in his plays. His immense popularity on the English stage was a direct challenge to the supremacy of the University Wits. When Shakespeare took the form of drama in his hands, the English language was also at a point of rich potential in terms of its historical development. While studying the works of Shakespeare, it is important to mention that his plays were originally written not to be read but to be performed, that they contain a great deal of poetry and because they were written over four hundred years ago. Moreover, they contain some allusions with which we are not familiar and some words which are no longer used. It thus becomes a responsibility of the reader to have an insight into the action and the characters of the play.

Shakespeare's tragedies are considered to be the best known of all his plays as he wrote number of tragedies portraying a series of

diverse experiments. In his early tragedies like *Richard III*, *Titus Andronicus*, *Romeo and Juliet* and *Richard II*, Shakespeare's world is built upon medieval and Senecan heritage. However, four Shakespearean tragedies have become known throughout the world - *Hamlet*, *King Lear*, *Othello* and *Macbeth*. He made it possible for English tragedy to reach a greatness that had been attained only by Greek tragedy. Aristotle's definition of tragedy in his *Poetics* is often used as a base from which to define tragedy. Though it is not very much in keeping with the later forms of tragedy, some of Aristotle's tenets can be used in defining Shakespearean tragedy. A. H. Thorndike comments:

In Aristotle's *Poetics*, tragedy is defined as the imitation of an action that is serious, has magnitude, complete in itself, in language with pleasurable accessories, each kind brought in a narrative form with incidents arousing pity and fear wherewith to accomplish its catharsis of such emotions (Thorndike 98).

According to Aristotle, the tragic hero was neither exceptionally good nor utterly evil. The tragic hero usually a high-born, a King or an aristocrat starts as a happy and prosperous person, and as the story proceeds, he is moved from happiness to misery and eventually to death through 'hamartia', the tragic flaw. The effect of tragedy in Aristotle's view was to arouse the emotions of pity and fear, and then to purge then from the audience by the action.

David Daiches remarks, "The Shakespearean hero is thus a man of aristocracy; he is even an exceptional man since Shakespeare never chose a man from the lower strata of life, but gives him one weakness in his character and it is due to destiny. This weakness if had remained submissive, the tragedy would not have erupted" (Daiches 101).

In *Macbeth*, ambition is Macbeth's tragic flaw who begins as a noble figure; he fought heroically for his King, the saintly Duncan and ultimately rebels against him. In this way, he does not remain the Aristotelian model and becomes infected and debased by the evil of ambition which becomes eventually his weakness. This weakness overtakes his senses when it is combined with the three witches' prophecy that he will be a king, his wife's prompting him to murder Duncan, and ultimately Duncan's decision to spend a night at Macbeth house proves too much for Macbeth. He kills Duncan and consequently suffers endless agony till he is finally killed. Earlier, in *Julius Caesar*, Brutus is a noble hero with a tragic flaw. Like *Julius Caesar*, the tragedies that followed centred round tragic heroes who suffer due to their faults but in spite of that, they deserve admiration. A. C. Bradley points out, "Shakespearean tragedy may be called a story of exceptional calamity of hero and heroine" (Bradley 127). If good and evil are mighty opposites in the world of Shakespeare often makes them in his tragedies, then Brutus, Hamlet, Othello and Lear and even Macbeth can be placed on the side of good. They are not essentially evil characters because each has plainly a bent towards good; Brutus and Hamlet have a consuming desire to further the cause of right, and Othello and Lear suffer when they realise the wrong they have done. However, it is difficult to probe the meaning of the tragedies of these heroes, it is not difficult to understand what hold their humanity has upon us. As Shakespeare proceeds with the creation of his tragic world, he deepens the villainy and

increases the effective power of evil. The definite villainy works in general against good and in particular against the hero. Iago and Lear's evil daughters are the embodiment of this villainy. The Shakespearean tragedy confirms that usurpation is a major sin, punishable by turmoil for the country and death for the usurper.

Although the tragic process in these plays is set into action by the ambition and desire the power, tragedies of Shakespeare are concerned with more than kingship and the state of the nation. In these tragedies, there is a supernatural element, a feeling that the suffering in the world is caused by the forces or power beyond the pale of human activity, and greater in their power and influence than humanity. The influence of non-human forces are left strongly in *Macbeth*, *Hamlet* and *King Lear*. The witches in *Macbeth* and the mysterious presence of Fate, Destiny and the gods in *King Lear* show the influence of non human forces in life. Unlike the comedies where the whole action is derived from the character and his situation, in the tragedies the precise nature of the force is never quite made clear.

Again as contrasted to the comedies, tragedy always ends with the death of the tragic hero. Although in both comedies and tragedies the final solution is usually preceded by comparable realization, on the part of the protagonists, of the flaws that have beset them. As in *Twelfth Night* where Duke Orsino fails at first to realise the true nature of his servant Viola, similarly in *King Lear*, Lear in the beginning fails to realise the true nature of his three daughters; and whereas the comedy of *Twelfth Night* ends with the happy reunion, in *King Lear*, Lear and his three daughters die. Though there is the death of the tragic hero, it does not necessarily leave the audience in tears. Conforming to Aristotle's definition of tragedy, the Shakespearean tragedy arouses the emotions of pity and fear and then purges them. Moreover, the end of a tragedy gives a

tremendous sense of uplift. Lear, Othello, Hamlet and Macbeth may have been destroyed but they also show the strength of the human spirit which affirms the audience's faith in human nature. The death also puts an end to the sufferings of the protagonist which is welcomed by the audience. But there is no doubt, it always leaves one with a sense of waste which is a strong element of Shakespeare's tragedy.

The Shakespearean tragedy does not tell the simple story of man against the gods, doomed to failure and suffer but showing the nobility of his nature in the course of the unequal struggle. Macbeth is corrupted by evil, the events in *King Lear* are heroic and appalling. Hamlet died only after killing an old man and causing the death of his friends and his girl friend. In Othello, Iago is the devil. Although the form of rough justice prevails, the evil characters are killed but the good characters are also wasted. A strong feature of all the tragedies is the sense of inevitability. In them, man undergoes vast sufferings and emerges with the awareness of his strengths as well as his weaknesses.

The themes of Shakespearean tragedies are; the theme of appearance and reality, the theme of love, the theme of kingship, the theme of good and evil, the theme of destiny and fate and even the theme of madness. Further, the theme of appearance and reality is the most common of all in Shakespeare's plays, comedies as well as tragedies. There are two worlds: the world of appearance and the world of reality. Lear in *King Lear* cannot distinguish between the appearance of loving him presented by his daughters Goneril and Regan, which in reality is mere flattery and hypocrisy, and the true love of his daughter Cordelia. Lear's tragedy lies in his inability to see who is true or who is false. Unable to rationalize his weaknesses, Lear has a false image of him, and as a result cannot judge other people. While in the comedies, Shakespeare's characters learn their mistakes and meet with happy ends, in his tragedies this lack of self-knowledge leads to death and

destruction. The theme of appearance and reality cannot be summed up as the need to come to an honest and accurate picture of the world in which we live and in particular to acquire self-knowledge and accurate knowledge of other characters and their motives.

Love is another major theme in Shakespeare's tragedies and in a tragedy, love is often defenceless in the face of evil. In *Macbeth*, Lady Macduff's love for her children cannot prevent their cruel deaths, similarly Lear's love for Cordelia cannot prevent her death. At the same time, Shakespeare shows love as an immensely strong force which can survive death. In Shakespearean tragedy, love is the one anchor point of decency and wholesomeness in a cruel world. It is Cordelia's love which redeems Lear of his insanity. Shakespeare also presents love as a force for evil. Lady Macbeth's love for Macbeth leads him to the disastrous act of murdering the King. Othello's love for Desdemona dissolves the bonds of civilised behaviour when it is turned into wrong direction by the evil of rage. Hamlet feels tortured when those he loves, either die or turn against him. Love in Shakespearean tragedy, is shown as something with immense power of healing and reconciliation, as also an immense power for destruction. It shows that conflict between good and evil forms the basis of the plots of Shakespeare's tragedies. Edmund, Goneril and Regan in *King Lear*, Iago in *Othello*, Claudius in *Hamlet* announce very clearly who and what they are at the outset of their respective plays. The evil comes into clash with the good of other characters. Good triumphs in the end after undergoing considerable suffering, death and destruction.

In a Shakespearean tragedy, fate or destiny plays an important role. There is always a suggestion of mysterious power working against the human beings, a power beyond their control. In *King Lear*, Shakespeare refers to the gods as cruel, treating human beings as mere playthings. Macbeth gives a version of the

forces of evil at work in the universe in the shape of the three witches. Hamlet realises that there is a power which controls human destiny and here Shakespeare suggests that these forces can destroy one's physical existence but they cannot break one's spirit. His characters challenge and fight with these forces with admirable courage and then acquire the greatness, the characters in a tragedy are supposed to. Moreover, madness is also there in Shakespeare's tragedies. Unable to bear the pressure, the weak characters like Ophelia become mad and die, the strong characters like King Lear become true men after their sins have been purged from them through the fire of madness. Edgar and Hamlet use madness also as defence. Madness reveals the extreme mental hurt a person has suffered. It can kill as well as it can cure.

Shakespeare's tragedies revolve round the issue of Kingship and the ambition to achieve the powers of Kingship leads many of the characters to their tragic ends. It implies jealousy and blinds one to any sense of right and wrong. In *Julius Caesar* - Cassius; in *Macbeth* - Macbeth; in *King Lear* - Goneril and Regan, all these become villainous in their pursuits to Kingship. Another marked characteristic of the Shakespearean tragedy is its comic element. The Fool in *King Lear*, the grave-diggers scene in *Hamlet* and the Porter Scene in *Macbeth*, provide comic relief without allowing the audience to lose sight of the plays' main issues.

It is worth mentioning that the tragedies of Shakespeare, despite the similarities and links, are quite different from each other. *Macbeth* is a play with its emphasis on the supernatural, its single minded concern with the issues of good and evil, but on the stage it is the least successful tragedy. It is also true that it is almost impossible to portray the character of Macbeth and the battle between good and evil in man's soul. *Hamlet* is the most adaptable play which has been quite successful in its portrayal of an adolescent who suddenly faces the harsh reality

that life is not very simple or pleasant. In this play, the tragic hero is seen more or less innocent, unaware of the harsh reality of life but remains untouched by evil. *Othello* has a complex plot as Iago, a soldier attempted to destroy his leader by persuading Othello that his wife has been unfaithful. The play may not be stimulating but is very successful on the stage. *King Lear* is the most complex of all the tragedies. S. T. Coleridge remarks, "Of all, Shakespeare's plays *Macbeth* is the most rapid, *Hamlet* the slowest in movement. *Lear* combines length with rapidity, like the hurricane and the whirlpool, absorbing while it advances" (Coleridge 84). A similar view has been expressed by Samuel Johnson, "The tragedy of *Lear* is deservedly celebrated among the dramas of Shakespeare. There is perhaps no play which keeps the intention so strongly fixed; which so much agitates our passions and interests our curiosity" (Johnson 119) *King Lear* decides to divide his kingdom, and then banishes his noble daughter who most loves him and rewards his two wicked daughters. Similarly *Macbeth* murders Duncan and lets evil into the world of Scotland and the other tragic hero Hamlet has to pay for the action of others. According to Alfred Harbage:

Shakespearean tragedy leaves us with a sense of reconciliation rather than that of horror, it affects both the mind and feeling by presenting us a view of life. The tragic hero symbolises mankind. In spite of the fate of the tragic hero, society at the end of each tragedy must undergo a symbolic rebirth. They are ready to begin life, which renewed hope and in this hope, the audience imaginatively participates. (Harbage 58)

Now I arrive at the conclusion that Shakespearean tragedy has many characteristics; it is primarily concerned with one person, the hero and his life and death. A.C. Bradley remarks, "It is, in fact, essentially, a tale of suffering and calamity conducting to death" (Bradley 89). In the tragedies of Shakespeare,

the source of tragedy is evil which violently disturbs the order of the world but the essence of tragedy is that in the destruction of evil, goodness suffers a lot. Moreover, a Shakespearean tragedy is never pessimistic as his tragedies prepares the readers for immediate reaction and the readers find themselves more powerful to fight against sorrows, sufferings and the hardships of life and thus give us the important message to remain connected to path of nobility and virtue.

References

1. Bradley, A.C. *Shakespearean Tragedy: Lectures on Hamlet, Othello, King Lear, Macbeth*. Hong United States: Macmillan, 1992. Print.
2. Coleridge, S. T. *Coleridge on Shakespeare: A Selection of the Essays, Notes and Lectures of Samuel Taylor Coleridge on the Poems and Plays of Shakespeare*. Ed. Terence Hawkes. London: Penguin Publishers, 1969. Print.
3. Daiches, David. *A Critical History of English Literature: Shakespeare to Milton Vol. 2*. New Delhi: Allied Publishers, 1979. Print.
4. Harbage, Alfred. *Shakespeare The Tragedies: A Collection of Critical Essays*. New Jersey: Prentice Hall, 1964. Print.
5. Johnson, Samuel. *Samuel Johnson on Shakespeare*. Ed. H. R. Woudhuysen. London: Puffin Publishers, 1990. Print.
6. Thorndike, A. H. *Tragedy*. Cambridge: The Riverside Press, 1908. Print.

CROSS CULTURAL QUANDARY IN BHARATI MUKHERJEE'S *A FATHER*

D.Bhuvani

Research Scholar, Kandaswami Kandari's College, Velur- Nammakal

Dr.J.Dharageswari

Kandaswami Kandari's College, Velur, Nammakal

Abstract

Mukherjee's works focus on the phenomenon of migration. The unavoidable aspect that any immigrant has to face is the cross-cultural conflict, which mostly leads an individual to 'identity-crisis'. The multicultural conflicts inside the American society poses an issue in families that struggle to maintain the lifestyle they were accustomed to in their homeland. In Bharati Mukherjee's A Father, the culturally diverse issues of a Father's incessant need to preserve the beliefs of his home country clash with his wife's and daughter's modern lifestyle. This consequently leads to the ultimate breaking point when it is disclosed that his daughter has become pregnant through artificial insemination. The issues raised in Mukherjee's short story make the readers assess that the author's views on western culture and that of Middle Eastern culture by the portrayal of Mr. Bhowmick, the father, and also through the use of symbolism, vivid imagery, foreshadowing, and ultimately allegory.

Introduction

Mukherjee's works focus on the "phenomenon of migration, the status of new immigrants, and the feeling of alienation often experienced by expatriates" as well as on Indian women and their struggle (Alam 7) (2). Her own struggle with identity first as an exile from India, then as an Indian expatriate in Canada, and finally as an immigrant in the United States has led to her current contentment of being an immigrant in a country of immigrants (Alam 10). The unavoidable aspect that any immigrant has to face is the cross-cultural conflict, which mostly leads an individual to 'identity-crisis'.

The human species is never satisfied with what is 'natural' and human beings have survived due to their adapting to things that were not 'natural'. Cultures evolve because humans are malleable. Sheila Ruth (5) observes:

The factor of malleability raises the familiar issue of the "nature/nurture" controversy . . . Although nature, our physical selves and our genes, constitutes the raw material of our beings and thus imposes its own limits on our development, social scientist generally agree that nurture contributes the lion's share to our development. (214)

The nature-nurture friction in an individual pushes him/her into agonized states that make

him succumb to a neurotic disposition. The discord usually happens because of cultural dissociation or due to cross-cultural quandary.

The concept of culture becomes complicated since everyone has potentially several cultures, more complicated due to acculturation that has to happen during migration. This obviously leads a person to cross-cultural dilemma. Conflicts that occur between individuals or social groups separated by cultural boundaries can be considered 'cross-cultural conflict'. Kevin Avruch (1) in his article "Cross-Cultural Conflict" (Encyclopedia of Life Support Systems) writes:

But individuals, even in the same society, are potentially members of many different groups, organized in different ways by different criteria: for example, by kinship into families or clans; by language, religion, ethnicity, or nationality; by socioeconomic characteristics into social classes; by geographical region into political interest groups; and by education, occupation, or institutional memberships into professions, trade unions, organizations, industries, bureaucracies, political parties, or militaries. The more complex and differentiated the society the more numerous are potential groupings. Each of these groups is a potential "container" for culture, and thus any complex

society is likely to be made up various "subcultures," that is of individuals who, by virtue of overlapping and multiple group memberships, are themselves "multicultural." (<http://www.eolss.net>).

This means that cross-cultural predicament may occur simultaneously at many different levels and is likely to become more acute when an individual's mindset is rooted in a particular culture. Culture thus frames the contexts in which conflict occurs. One such touchy context amidst the feminist circle is 'abortion', which has been considered sin by Indians and is not a 'murder' to the westerners. The problem of unwanted pregnancy is faced globally but is dealt with in many different ways. Multicultural authors try to present information from a broader view.

When writers who are a part of two cultures embark on writing about a controversial topic, it is difficult to say how they manage to stay true to one culture and adequately express that culture's beliefs, while at the same time doing so for another culture. They have been raised to follow certain belief systems and to understand the reasons for them. Yet being in a different culture, sometimes they undergo training to pursue completely different standards of beliefs. If one generation is taught to follow a particular aspect of culture, another has to practice the same with strict variations. Bharati Mukherjee's short story *A Father* presents challenges faced by restrained cultures in a multicultural world. In *A Father* the author presents three main characters, each tossed between the Indian and American cultures. The Bhowmick family that includes the father, the mother, and their daughter, experiences the constant pull of Indian and American identities.

A Father, a short story by Bharati Mukherjee (5), is about an Indian man, Mr. Bhowmick who moves from India to the United States with his wife after marriage and is not happy with it. Moving to the United States is his wife's idea. Though Mr. Bhowmick has a great

job in India, his wife insists on migrating to US. This story shows why moving to the United States is not at all a good proposition, as he compares his life in the United States to his satisfied life back in India. Mr. Bhowmick practices a daily routine that he carries on every day. He wakes up at 5:43 A.M. and wakes his wife two minutes later. Mr. Bhowmick, a religious and spiritual man, is discouraged by his wife because of his religious practice. She does not have to be at work until 8:30, but she prefers getting up early to make a big breakfast for her husband every morning. Theirs was an arranged marriage in India, but there was no love between them. Mr. and Mrs. Bhowmick, though husband and wife, have nothing in common except a daughter. Mrs. Bhowmick's desire has always been to live in America and so she rejects Hindu religious traditions. But, she is hard working and quite independent. Bhowmick's daughter Babli is "not the child he would have chosen as his only heir". He has a deep regret that she is not the child of his dreams.

One day when he returns from his office, he hears his daughter gagging and throwing up in the bathroom. To his utter dismay, he understands that she is pregnant. "Babli would abort, of course. He knew his Babli. It was the only possible option if she didn't want to bring shame to the Bhowmick family." Without hesitation Mr. Bhowmick blames his wife that it has been her idea of coming to America. Watching his daughter for weeks trying to figure out who must be the father of the unborn baby, he comes to the conclusion that she must have "yielded to love" or must have been raped. Then one day in July when her stomach begins to show, when Mr. Bhowmick hears the two women arguing, he yells out stop it.

"Shut up! Babli's Pregnant". In their heated argument, the truth comes out -- who the father of the child is. Babli says very bluntly, "who needs a man? The father of my child is a bottle and a syringe." Obviously, she has had an

artificial insemination. With a prolonged and continuous argument between her parents and herself, Babli says finally that she just wanted to have a baby. The US nurtured girl indirectly declares that she wants to respect neither her parents nor the system of marriage and she can be a single mother to bring up her child. A Father is an excellent story about a father's predicament, who believes that moving to the states would corrupt his children.

A Father deals with a very controversial topic: pregnancy out of wedlock. It is more controversial in India than in the first world western nations. Although India's social codes have decreased in strictness to a great extent, they are still much stricter than what many in the U.S. are accustomed to. The story reveals various ideas related to the discrimination between one culture and another and raises questions on moral code and the right for decision. It brings to light the challenges that a person caught between two very different cultures, faces.

Mr. Bhowmick sees America as a frightening place, tries to hold on to his Indian culture by keeping the statue of Kali and offers prayer to her. The image of Kali, in a variety of ways, teaches man that pain, sorrow, decay, death, and destruction cannot be overcome or conquered by denying them or explaining them away. Goddess Kali destroys evil force for the sake of man and Kali's boon is won when man confronts or accepts her. Man understands the realities she dramatically conveys to him. Mukherjee, in essence, breathes life into her story through the family's goddess Kali-Mata. Kali-Mata is essentially a symbol for the old world that the author uses to personify the ideals and beliefs that Mr. Bhowmick clings to. He refers to her as the "goddess of wrath and vengeance."

(Mukherjee 364) Anytime Mr. Bhowmick is on the verge of accepting a new world philosophy, the image of Kali-Mata's "scarlet little tongue tip" (366) mocks at him. Multiple

references to Kali-Mata's tongue are seen within the text. Mukherjee uses the imagery of Her tongue to persistently remind the reader and Mr. Bhowmick, of the symbol that Kali-Mata represents. Adjectives such as "scarlet and saucy" and "thick and red" are used to correlate with Kali's symbol of vengeance. (Mukherjee 364, 370) The vengeance of the old world is towards those "ambulatory sinners" who try to abandon the old world for the new. (Mukherjee 365) The phrase "Red and saucy was the tongue that Kali-Mata stuck [sticks] out at the world" symbolizes the old-world beliefs that 'stick it's tongue' out to the new, modern world that strays from core values of the past. (Mukherjee 365) The imagery of Kali-Mata is not one that represents happiness and light but a warning that man should not stray away from the path of righteousness.

Pain and sorrow are woven into the texture of man's life so thoroughly that to deny them is ultimately futile. For man to realize the fullness of his being and for him to exploit his potential as a human being, he must finally accept this dimension of existence. For Mr. Bhowmick becoming American and adjusting to the American traditions seem to be painful. Due to the artificial insemination of his daughter, Babli, Mr. Bhowmick feels his daughter has tainted the family name because of the way Babli's baby was conceived. Babli conceived her child through in-vitro, which lacks a male presence, a total contradiction to the sexist belief system of her Indian heritage. In eliminating the male figure, Mr. Bhowmick, the representative of the old world's sexist ideas and male dominance within the family is juxtaposed to the female independence that Babli displays with her scientific mode of pregnancy, designed generally for the issueless sterile couple (7).

In the Indian culture, sexism was supported with respect to male-dominance, and it was perfectly acceptable to "threatened [threaten] to beat her [his wife] with his shoe as his father had his mother" since the male was the

breadwinner of the family; it was also “the thrust and volley of marriage.” (Mukherjee 364) The Middle Eastern culture never considered the question of women’s independence. That is why it is such a huge ordeal for Babli to delete the male presence out of her pregnancy, thus breaking the barriers of sexism in doing so. This an unanswerable question raised between modernism and orthodoxy, as Babli will have enough support for her decision.

The geographical settings of a story can literally make a difference between life and death. What may be considered socially wrong but acceptable in one country may be considered as an unforgivable sin that should be harshly punished in another. This is the case in *A Father*. In the Indian culture, a woman becoming pregnant out of wedlock is breaking of a stringent social law. In *A Father* the narrator, Mr. Bhowmick, has to confront the problem of following his Indian culture while living in a more liberal Western world with a totally different value system. He reveals this in his reverie about his unwed pregnant daughter, “Babli would abort, of course . . . It was the only possible option if she didn't want to bring shame to the Bhowmick family.” (87) However, later on, he divulges his belief that much of the fault lies in the Western culture when he says to his wife, “It’s your fault. You made us come to the States.”

Like Mrs. Bhowmick, Babli personifies Western culture and symbolizes the freedom from the rules of their past. Babli, more so than her mother, adopts the ideals of American women. She obtained a high quality job as an engineer, was the “only female in most of her classes at Georgia Tech, wore “linen business suit’s,” and could help her father out “moneywise if something ever happened to him.” (Mukherjee 365) She would have never had these opportunities to be successful back in India where women were expected to “shopped [shop] and cooked [cook] everyday.”

(Mukherjee 368) According to her father, “Babli could never comfort him.

She wasn’t womanly or tender the way that unmarried girls had been in the wistful days of his adolescence” and more importantly “she was headstrong and independent and he was afraid of her.” (Mukherjee 365, 367) These characteristics symbolize the new age American women who strive to be independent especially from the reins of male dominance not only in the home life but also in the work place. Mukherjee puts special attention to the imagery and details of Babli through the clothes and lifestyle she chooses because it allows us as readers to see the differentiation between the western and eastern culture’s emphasis on gender biases and how they relate to Mr. Bhowmick’s struggle to accept his daughter and what she stands for.

The multicultural conflicts inside of the American society poses an issue in families that struggle to maintain the lifestyle they were accustomed to in their homeland. In Bharati Mukherjee’s *A Father*, the culturally diverse issues of a Father’s incessant need to preserve the beliefs of his home country clash with his wife’s and daughter’s modern lifestyle. This consequently leads to the ultimate breaking point when it is disclosed that his daughter has become pregnant through artificial insemination. The issues rose in Mukherjee’s short story make the readers assess that the author’s views on western culture and that of Middle Eastern culture by the portrayal of Mr. Bhowmick, the father, and also through the use of symbolism, vivid imagery, foreshadowing, and ultimately allegory.

References

1. Avruch, Keith. “Cross -Cultural Conflict”. Encyclopedia of Life Support Systems.<http://www.eolss.net>.
2. Alam, Fakrul. *Bharati Mukherjee*. New York: Twayne, 1996.

3. Gorney, Cynthia. "Too Young to Wed." *National Geographic* 219.6 (2011): 78-99. Academic Search Premier. EBSCO. Web. 29 Oct. 2011.
4. Rege, Josna. "Bharati Mukherjee (1940-)." *Columbia Companion to the Twentieth-Century American Short Story* (2000): 394-399. Literary Reference Center. EBSCO. Web. 12 Oct. 2011.
5. Ruth, Sheila. *Issues in Feminism - An Introduction Women's Studies*. California: Mayfield Publishing House, 2001.
6. Thurston, Edgar. *Omens and superstitions of southern India*. Ed. McBride & Nast. New York City, 1912. Indiana University Libraries. Web. 29 Oct 2011.
7. Unnithan-Kumar, Maya. "Female selective abortion - beyond 'culture': family making and gender inequality in a globalising India." *Culture, Health & Sexuality* 12.2 (2010): 153-166. Academic Search Premier. EBSCO. Web. 29 Oct. 2011.

INDIAN DIASPORIC LITERATURE IN ENGLISH

P.Sivasankari

Lecturer in English, Sri Parasakthi College for Women, Courtallam

Abstract

Diaspora literature in the contemporary terms has become a fancy word in literary fields. It is assumed that this literature focuses on writing of and by the diasporic writings, wherein, writers through their works convey their ambivalent position in the world and their conditions between the home land and the settle land. These writers are often pre-occupied with the Clements of nostalgia as they seek to locate themselves in new cultures. Diasporic writing occupies a place of great significance between countries and cultures. Diasporic writings are the quest for identify, uprooting and re-rooting, nostalgia, nagging sense of guilt etc. Indian diasporic literature have also helped in casting a new aura around global India and have also contributed in building a novel image of India abroad. All this helps in strengthening bonds between various countries and they begin to relate through historical, cultural and social tradition. Diaspora in literature is a journey towards self-realization self recognition, self knowledge and self definition. Diasporic literature helps in circulation of information and solving many problems too. Diasporic literature also helps in creating good will, a cordial relationship and in spreading values virtues and universal peace.

Indian Diasporic literature in English

Diaspora theory and its features have influenced the literature of ovary language of the world. This literature diasporic writing occupies a place of great significance between countries and culture and strengthening bond between various countries.

Diasporic literature denotes that the literary works written by the authors outside their native country, but these works are associated with native culture and back ground, these writers can be mentioned as diasporic writers, who work write outside their country but remained related to their homeland through their works. Diasporic literature has its roots in the sense of loss and alienation, which emerged as a result of migration and expatriation.

It deals with alienation, displacement existential, footlessness, nostalgia, quest of identity.

Nation and Identity

The teem nation and identity are very important in the study of Diaspora literature problems of the nation, identity, national identity, individual identity etc, all the recent needs which have surfaced which wee never experienced by mankind in the part. The life that people lived in the past was mainly introvert with themselves and their faculties,

people gave more importance to spiritual aspects and with less possible material needs. National identity was not imagined by mankind in prehistoric ages.

Migration and mobility may change in the dress, languages and way of living life but the spirit remains the same. His real problem of nation and identity emerges when such expatriate finds himself nowhere, even in the middle of the ocean of the human beings. He fails to detach himself from his original roots and similarly fails to develop himself in the land of new culture.

Psychologically, every person wants to be acknowledged, in other words the problem of nation and identity is associated with look the human sense of belonging. It is not import thing to take it for granted the problem of nation and identity takes place in the life of person only when he accepts migration and mobility. Since it is psychological feeling there is a probability of its experience even within his native land.

Identity becomes the core issue of Diaspora, a particularly diasporic identity made of various factors. The identity is multi level. It is also based on the history or conditions leading to migration as well the individual responses to these circumstances. There are some factors like languages, dress and Scio cultural environment

that deepen the problem of nation and identity after migration takes place.

Expatriation involves nervousness of belonging to two communities on the part of immigrant that culminates a kind of conflict in them that something other people do not have to struggle with it recognizes fluid identity.

Main contributors of Indian Diasporic literature in English

Indian diasporic writing is as old as the Diaspora itself. The first Indian writing in English is attributed to Dean Mohamed who was born in patha his book the travels of Dean Mohamed was published in 1794. It predates by about forty years the first English text written by an Indian residing in India.

The first Indian English novel Bankimchandra chatterjee's Rajmohan's wife was to be published later in 1864. It proves that the contribution of the Indian Diaspora to Indian English writing is not new writers like see Prasad Naipaul and later Shiva Naipaul, V.S.Naipaul David Dabydeen, Sam selvan are important contributors in this field.

Old generation Diasporic Indian writers like Raja Roa, G.V.Desai, Santha Rama Rau, Dhalchandra Rajan, Ved metha are mainly look back of India and hardly ever record their experiences away from India as expatriates, they have the benefit of looking at their homeland from the outside.

Modern generation diasporic Indian writers can be grouped in to two different classes. One class includes those who have spent a part of their life in India and have carried the baggage of their native land off shore. The other classes comprise those who have been raised since childhood outside India. They have had a vision of their country only from the outside as an alien place of their origin. The writers of the previous group have a factual displacement where as those belonging to the latter group find themselves rootless.

Both the group of writers has created an evitable corpus of English literature. These writers have created an enviable corpus of English literature. They were portraying migrant characters are Anita Desai's *Bye Bye Black bird* and Kamala markandaya's *The Nowhere man*. These novels reveal how racial prejudice against Indians in the UK of 1960's isolates the character and deepen their sense of displacement. Bharathi Mukherjee's novels *Wife and Jasmine* depict. Indians in the US the land of immigrants both legal and illegal before globalization got its momentum.

Salman Rush die in his novels *The Satanic verse* approaches the metaphor of migration by adopting the technique of magic realism. Chitra Banerjee Divakareeni in her novel *The Mistress of Spices* depicts Tilo, the protagonist, as an exotic character to reveal the migrant anguish.

Amitav qhosh's novel *The Shadow lines* shows the extent of rootlessness encountered by character born and brought up on a foreign land. Amit chaudhari in his novel *Afternoon Raag* portrays the lives of Indian students in oxford. These writers also depicted the positive aspects of displacement. There are benefits of living as a migrant, the opportunity of having a double respective of being able to experience diverse cultural modes. It is often this advantages that enables the diasporic Indians, face the dilemma of dual identities.

Vikram seth is a stupendous diasporic writer who has demonstrated his expertise in both prose and poetry. His travel boo *From Heaven lake* *The golden gate* *Suitable boy* won the title of new Tolstoy. Seth draws upon his rich Indian experiences in writing this novel.

Ashish gupta, who went to America and then to Canada from pouna, has made a mark in diasporic writing with his two novels, *Dying Traditions* and *The Toymaker* from Wiesbaden, Rohinton Mistoy is another writer of power and pulse, having published

remarkable works like tales from Ferozshah Bags are remarkable diasporic works.

Literary works like Jhumpa Lahiri's "The Namesake" Meera Syal's "Anitha and me" depicted the issue of intergenerational gap of the Indian Diaspora where the first generation parents expect from their children to live by the value system of Indian culture which they force on them at home through food, dress, customs, rituals, language, beliefs etc., but the children encountering different cultural surroundings at the outside.

Indian Diaspora writers like Jhumpa Lahiri in "The Namesake" and in her short story "The last and Final continent" and Kavita Daswani in her "For matrimonial purpose" have portrayed positive aspects of Diaspora experiences which broaden the scope of the perception and bring change in the subjectivities of their character.

Conclusion

Finally the above account of the diasporic writing in English convinces us that the Indian immigrants and expatriates have produced a rich harvest of literature in multiple forms and genres, in diverse attitudes and back grounds. The diasporic writers are settled abroad in different countries - in Britain, Canada, America, Germany, Australia and West Indies. They belong to both old and young generations. Their writings bring to the core their awareness of geographical dislocation, cultural ambivalence, social and political alienation, and absence of centrality memory and past associations, which feed their imagination to churn out something 'new and strange'.

References

1. Agarwal Malti - voices of Indian Diaspora
2. Jain Jasbir - writers of Indian Diaspora.
3. Diaspora and Diasporic literature
4. www.sundayobserver.com
5. Diasporic literature - Wikipedia

SPIRITUAL STERILITY OF GREENELAND AND HUMANISM OF PENDELE IN GRAHAM GREENE'S *A BURNT-OUT CASE*

Dr.Shiney Sarah Lionel

Assistant Professor in English, Women's Christian College, Nagercoil

Abstract

*In the present paper an attempt is made to show how by juxtaposing the so called Greenland and Pendele Greene points out that all the chaos prevailing in the present world is caused by those who advocate utilitarian spiritual values from a civilized society in preference to human values. He found that humanism alone is the only remedy for all his ills and perils. For several years Greene has been in search of an order and a value system to be imposed on the chaotic life of the modern Man. The novel *A Burnt-Out Case* presents the life of a group of Catholic priests and lepers living in a Wasteland-like colony. The seedy and sordid images of the river-side countries and the leper colony constitute what critics have come to call Greenland. The priests are known for their selfless service which they do for the benefit of the lepers. In the interior part of the colony, there is a place called Pendele which, according to the natives and Greene himself, is a place of childhood innocence and everlasting happiness. The Pendele environment thoroughly changes the character and attitude of people who come into its fold. Though the novel Greene cuts a new sod in it by expressing his desire that mankind should beat a retreat to its past racial days when men and women were innocent and child-like and lead a happy and joyous life in the present world where human beings are victims of the perils which come to them in the name of civilization and progress.*

Keywords: *Pendele, Greenland, humanism*

Introduction

In modern times very few English novelists appeal to the reading public and the students of English Literature in Indian academic circles. However there is one very popular novelist, Graham Greene, whose popularity ever endures and many still cling to him drinking deep from his literary works. Angus Wilson in his "Evil and Novelist Today" says that Greene still remains as "Britain's main literary Export" (115).

Greene does not write simply to "thrill" or "excite" his readers. He is not an artist who writes for art's sake. Nor does he write for the readers' edification. His conviction is that art must change one's life. Greene has not openly expressed this anywhere. But it is exactly what he does in his novels. And this is one of the main reasons for Greene's reputation and popularity.

Greene has written his works in a way that the readers feel the need for a change in their outlook and attitude. Greene himself felt the need for change throughout the period when he was writing his novels.

By juxtaposing two images – the image of what is called by the critics of Greene as

"Greenland" and the image of "Pendele", Greene presents that human values are far superior to any other values. Pendele is a world in which live ordinary, simple, kind and innocent characters who are well-known for self-service which they render to the suffering humanity. The Pendele is Greene's Eden of childhood innocence, ease, laughter and happiness. Though, sometime it is invaded by some discomfort, none seems to bother about the inconveniences it causes. The inhabitants of Pendele evade boredom, if any, by playing games, singing and laughing. Greenland is a variant of Eliot's wasteland which is a sterile, unproductive cactus land. Unmistakably, it stands for the modern world which heartlessly aggravates and ruins the human condition. It has all the characteristics of Dante's "Hell". Sharma is true when he says "Greenland is a territory of the mind that is disturbingly close to the real world . . ." (5). His observation: "In a world of rapidly dissolving frontiers, the border psyche continues to be a salient feature of Greene's fiction" (4) is worth noting.

In his *Ways of Escape* Greene himself has objected to this term Greenland as he has rejected the criticism "that his novels

deliberately darken reality and present a gloomier, more tragic or sordid world than actually exists" (156). Greene complains:

Some critics have referred to a strange violent, 'seedy' region of the mind (why did I ever popularize the last adjective?) which they call Greeneland and I have sometimes wondered whether they go round the world blinkered . . . They won't believe the world they haven't noticed is like that. (60)

What Greene says here has to be taken with a pinch of salt. Like all great writers, Greene too mystifies the readers. Critics like John Atkins and Philip Stratford find him to be mysterious and obscure. The adage "Believe the tale and not the teller" is true in the case of Greene. Greene may assert again and again that there is no Greeneland in his books. But the fact that he has gone to different parts of the world – Godless Mexico, war-ravaged Saigon, the dark night of Duvalier's Haiti, the lepers' colony in Congo and the God-forsaken places ravished by the K.G.B and the C.I.A etc. cannot be denied. It is no exaggeration to aver that in all these places Greene has witnessed nothing but sterility and evils in all their purest forms. It, therefore, became compulsive on his part to remain true to his personal experiences and transfer them to his novels choosing locales relevant and appropriate for his purpose. Prasad rightly calls this "the violent, anarchical world which he cannot abandon" (24).

Greene, however, is not content to give merely a picture of the frustration and rootless condition of modern man. In his novels he repeatedly points out that this cannot but be the condition of a society which has lost its human foundation and framework. He emphasizes even in his specifically religious novels that religion alone cannot give relief from our increasing dissatisfactions and despair and help us to defend ourselves against the dehumanizing powers and forces. It is doubtful if the society can last longer without having wider human relationships. Greene fears that man will lose his human qualities if he holds on to evil.

In this secular age of crumbling and defeated values, neither society nor religion is in a position to offer any solace to the psychically disturbed individual. Seized by this problem, Greene too tries to penetrate into the mystery of human existence and strives to find solutions.

In a few novels Greene laments what humanity has lost – its Edenic primitiveness and innocence. Greene himself understood and realized this loss when he was in Africa which presented to him a world unlike the modern Western World full of hustle and bustle of life. This realization of Greene is found in three of his works, namely *Journey without Maps*, *The Human Factor* and *A Burnt-Out Case*. In these works, Greene has juxtaposed our bitter world of frustrations with his new experience. The juxtaposition gets more vivid and solidity in *A Burnt-Out Case* in which he expresses his new experience through an image called Pendele. In the novel Pendele represents an Eden and angelic world of primitive innocence and a place where there is inexplicable peace and joy. If Greeneland stands for spiritual sterility and aridity, Pendele in the novel stands for human love and humanism. The juxtaposition of the two worlds pervades throughout the entire body of the novel.

The setting of the novel, a Congo leper-colony, is a veritable Wasteland known for hot air, teste-flies, mosquitoes, crocodiles, yellow-butterflies, rotting trees, etc. However this Wasteland environment, as pointed in the other novels does not adversely affect the people who live in it. For instance, the Fathers who live in the Seminary do not look like Catholic priests. They do not build Churches and spread Christianity. Nor are they interested in the riots, and changing cabinets. He emphasizes that religion alone cannot give relief from our increasing dissatisfactions and despair and help us to defend ourselves against the dehumanizing powers and forces. They sacrifice their life and all they have for the sake of the lepers. They sing songs, laugh and pass their time without any tension.

In addition, unlike the Greenland the Pendele environment thoroughly changes the character and attitude of people who come into its fold. One fair instance of this is, Query, the new comer. Once he was a very proud architect who built Churches for his own glory. He was carried away by praises and unthinking adulations heaped on him. He had no God and he was very much a lustful and lascivious man. But, now after coming into Pendele as a burnt-out case, from the Fathers he learns the necessity of showing humility and helping those in need. Along with them he laughs, smiles and remains happy always. He gives up his former love for praise, pride, love of women and sex; he becomes very humble and innocent and learns to smile and laugh. He also becomes a humanist par excellence helping the lepers, his own leper-servant. He finds God through his selfless-service to the poor and by doing the small work assigned to him in the leprosaria.

One night Query walks into Pendele and finds the natives singing, dancing and laughing together in the moonlight. Query feels that he too has become "a child" (*Burnt-Out Case*175). He thinks that he hears "Ancestral voices" (175) and the memories of childhood. Like a child Query listens to the songs saying nothing, and feels that he has returned to his racial past. He says: "I am happy listening, saying nothing" (175). There are no burglars and houses and huts are not on fire as in the civilized cities. While in Pendele his heart swells with joy and happiness. It resonates with Wordsworth's lines from "Ode on Intimations of Immortality from Recollections of Early Childhood":

There was a time when meadow, grove and stream,
The earth, and every common sight,
To me did seem,
Apparelled in celestial light
Heaven lies about us in our infancy! (1-4, 66)

Query now realizes that one has to return to this primitive world where one can be always a child singing and dancing. It is in Pendele, he believes inexplicable happiness and

peace are available in an unalloyed form. This realization makes him distrust all that is happening in the modern world – its progress and civilization and evolution. To the superior he says: "We've grown up rather badly . . . we should have stopped with the amoeba If your God wanted an adult world He should have given us an adult brain" (*Burnt-Out Case* 76).

He understands that life in Pendele is simple and joys and it is totally different from that of our civilized world. Once again he comes to Pendele to rescue Deo Gratias, his leper-servant who has fallen into water. He spends a whole night attending the fingerless and toeless body of the boy. Stratford says, "Query is nailed to Deo Gratias" (215). Query puts his hand on the mutilated body of his leper servant and shares his fate. For a man who once declared that human beings are not his country, this act of kindness really betokens a resurgence of human feelings to take interest in those who suffer. He is a man of mere secular mode of mercy and love. There is another instance which also shows Query's response and readiness to a human being's call for help. He takes Marie to Luc where she can consult a doctor and confirm her pregnancy. But, ironically enough this act of kindness spells his disaster. Marie's husband Rycker shoots down Query thinking that he has made his wife pregnant.

The novel is a vitriolic satire on Catholic spiritual values. The secular charitable values of Query are juxtaposed with the utilitarianism of Rycker's religious faith. The representative of Catholicism in the novel is Rycker, an ex-serviceman. For no good reason or reasons he came out of the Church and married Marie and his only business, Greene says, is to have as much sex with her as possible. All his words like "prayer", "contrition", "love of God" are just fadders to excite and entice his wife to gratification of his sex. While having sex, this pious imbecile is found to have wearing a holy medal around his neck. He sleeps naked on a bed under the wooden body of Christ on the

cross. Rycker has hunger for adulation. He misuses his wife Marie, his friendships and his religion for his own self-aggrandizement: "he can't bear not being important" (*Burnt-Out Case* 189). Embodiment of evil, he creeps into Query's life, hungry for fame and exhibiting a "devouring curiosity" (35). Rycker tells Query that he can confide in him "not to betray a guest" (34). But later, it is he who betrays Query's anonymity in order to gain notoriety.

The unvarnished truth is that Greene seems to ridicule the utilitarian spiritual values in *A Burnt-Out Case*, when the protagonist, Query dies after casting an absurd laugh on modern life and dies. While dying Query says that the world has become an absurd place because of the conduct of civilized people like Rycker and Mrs. Rycker. The change that comes upon Query is amazing and his understanding human life and its problems is worth considering. He does not want anybody to praise him. He needs no recognition. Father Thomas and Rycker want to present him as one of the finest theologians and saints. But Query carefully wards off all their spiritual blackmail. "You try to draw everything into the net of your faith, father, but you can't steal all the virtues. Gentleness isn't Christian, self-sacrifice is not Christian, charity isn't, remove isn't" (*Burnt-Out Case* 76-77).

These convincing and clinching arguments prove that the basic concern of Greene is humanism. It is precisely discovered that Greene's interest is in human condition, namely, his humanism which is revealed through juxtaposition of Greeneland and Pendele. For several years Greene has been in search of an order and a value system to be imposed on the chaotic life of the modern Man. The novel makes visible a complex state of existence where Man finds himself lonely, unrelated, alienated, dispossessed, unfulfilled and desperately seeking the meaning and purpose of life. Even for such a beleaguered modern Man, Greene avers, there is hope for remedy if he comes forward to exercise his inborn human love – humanism.

Greene argues that one must uphold the "instinctive way of life" (*The Journey Without Maps* 19) which is the primary characteristic of children and get "release" and "escape" from all the confusions of the modern world. Though a very long novel Greene cuts a new sod in it by expressing his desire that mankind should beat a retreat to its past racial days when men and women were innocent and child-like and lead a happy and joyous life in the present world where human beings are victims of the perils which come to them in the name of civilization and progress.

Greene's penchant is for the primitive life of the ancients who always lived in peace, smiling and laughing, avoiding lust and hatred. In this novel, Greene debunks and denounces the values of Greeneland – our world and speaks in favour of human values, the values, of the Pendele – the world of the primitive people who knew how to live happily and peacefully with their fellow beings.

References

1. Greene, Graham. *A Burnt-Out Case*. 1961. Harmondsworth: Penguin, 1977. Print.
2. *The Ways of Escape*. United. London: The Bodley Head, 1980. Print.
3. *The Journey without Maps*. Harmondsworth: Penguin, 1971. Print.
4. Prasad, Keshava. *Graham Greene The Novelist*. New Delhi: Classical Publishing Company, 1982. Print.
5. Sharma, S.K. *Graham Greene The Search of Belief*. New Delhi: Harman Publishing House, 1990. Print.
6. Stratford, Philip. "Chalk and Cheese: A Comparative Study of *A Kiss for the Leper* and *A Burnt-Out Case*." *University of Toronto Quarterly* 33 (January 1964). Print.
7. Wordsworth, William. "Ode on Intimations of Immortality from Recollections of Early Childhood." *The Golden Treasury*, IV. ed. Francis Turner Palgrave. London: OUP, 1959. 136-37. Print.
8. Wilson, Angus. "Evil and the Novelist Today." *The Listener*. January 17, 1962. Print.

SUBMISSIVE AND SUBSERVIENT WOMEN

Dr.J.Kavitha

Assistant Professor of English, Nazareth Margoschis College Pillaiyanmanai, Nazareth

Women are born to be submissive and subservient creatures. When they are kids, they look after their younger brothers and sisters. When they are grown-ups, they serve their parents. When they get married, they are at the service of their husbands and households.

They are unpaid and uncared-for servants. They are beaten but they never cry. They are kicked but they never shout. They are tortured but they silently endure. They never protest against their oppressors and they never complain about their afflictions. They come to heel and even at their advanced years, they remain unchanged and unattended.

Shashi Deshpande deals with the inner world of the Indian women in her novels.

She has shown an Indian woman as a silent sufferer who has to bear the brunt of the male dominating society. Women are the central figures in her novels. She gives voice to the sufferings of the silent race. She portrays the pitiable condition of women with a sureness of touch. The readers see what is happening, but they are powerless to help. The characters come alive in the novelist's skilled hands. She glorifies women and she talks with a powerful voice. She seems very sure of herself and she makes her voice heard. Women have always been at the forefront of her novels. She gives the male chauvinist a roasting.

The male chauvinists are mainly targeted by Shashi Deshpande. Shashi Deshpande is a forceful novelist. Her depiction of women's world is authentic, realistic and credible. She articulates human emotions, fears and feelings as experienced by women. She brings to limelight the strengths and weaknesses of women. She deals with silent sufferings, servility, subjugation, submissiveness and male chauvinism.

In Shashi Deshpande's novel *Roots and Shadows*, **Mini** was not in work and so many refused to marry her and it hurt her so much. Wherever Mini went, people threw questions at her – how old she was and why she did not get married. They said it was a pity that she could not get a husband. Their pitying and piercing look killed her. It was excruciatingly embarrassing and uncomfortable. Mini said finding a match was not easy. She felt hopeless. She did not have the courage and determination to rise above her problems. She was so upset and afraid that she could not manage to live normally. The result was Mini was ready to marry any man who was willing to marry her. She did not want to consider anything. She did not find out who's who. She decided to take whatever came her way and she had been going through a highly charged atmosphere. She was worried about her marriage.

Finally when a man came forward to marry her, Mini readily and willingly accepted him. Even though he was jobless and faceless, she said a simple yes. It was a leap in the dark but Mini did not want to lean on her family. He was no match for her but Mini could not find her voice. **'May be the boy is a little ugly, may be a little stupid but everything else is fine'**. (RS 51) Mini thought it was nobody's fault but it was her own fault. She was exhausted and fatigued and so noiselessly and silently Mini resigned herself to her fate. She could not sleep and she was pierced to the heart with guilt. She did not want to be a burden to her family. She felt guilty about being born a woman. She regarded that proposal as a last resort, when all attempts had failed. She felt she could not be the master of her fate. **'I came for the engagement ceremony. God, he looks like an idiot! No education, of**

course. And the whole lot of them so terribly uncultured'. (RS 64)

Mini was a dutiful daughter. She had been working at her assignment all day. She went cheerfully about her work and she never tried to get anybody in the house to share in the housework. She was not off even on the day of her marriage. Despite her problems, she carried on working as usual. **Waiting on her father and brothers and being generally docile ... Mini would, of course, leave no duty undone, not even on her wedding day.** (RS 122, 1) Mini spent a lot of her time on household duties and she carried out her work patiently and sincerely. On the day of her marriage also she did not get special attention. She ran a bath for her father. She did a lot of little jobs for her parents as if she was their servant. Really Mini was in a pitiable state.

In Shashi Deshpande's novel *Roots and Shadows*, **Narmada (Atya)** was a symbol of love, patience and tolerance. When she was very young, she got married. She started with a happy married life but later it became an ill-fated married life. Quite unfortunately her husband died and her in-laws began to ill-treat her. As a result she returned to her brother's house and there could be no turning back thereafter. Narmada had had a hard life. What else can a childless widow expect? Widowhood and childlessness knocked her for six. Thereafter she was no longer mistress of her own future. She completely depended on them and she was controlled by them. She was the servant of everybody, not for one day or two days but for all the time. **She worked from morning to night, every day of her life, expecting nothing.** (RS 36).

They had a large family and so Narmada had to work all the harder. She was at their command and she sacrificed everything for the family. She was a humble servant, devoted to all members of the family, both adults and children. She was not the decision - maker in the house. She carried out other people's wishes

and her work was highly commended. She put a lot of hard work and energy into her household duties but she was tireless and indefatigable. She was a committed member of the family and she treated all the children in that house as her own children, but the real mothers took rest. The children of the house were left in the care of Narmada. Narmada fed them with love and affection. She never made a face at them and she never shouted at them. They made her feel less worried and she found strength in those children.

Quite apart from all the work, she had personal problems. She had the almost overwhelming desire to have children of her own but she tried not to show how disappointed she was. She was in distress but she never let out her problems. Her inward agony and too much of work damaged her health she should have a rest day but she was never asked to rest. She never talked about her problems and worries, she kept them to herself. She simply endured all her sufferings without telling anybody. She did not express her innermost feelings to anyone.

In Shashi Deshpande's novel 'That Long silence', **Jaya** was her father's goddess. She had a happy childhood and those were the best years of her life. There was a close affinity between father and daughter. He had his daughter in the palm of his hand and he spent all his waking hours caring for his daughter. He wanted to show off his proud possession and so he carried her in his bicycle. He was a wonderful father to his daughter. Jaya's father doted on his daughter and her father predicted that Jaya would become a celebrity and she would shoot to fame. Her father's words boosted her confidence and boosted her ego. He wanted the best for his daughter.

Appa was a man of little education but Jaya had a good command of English. She was brave and brilliant and so she was given special attention by her father. She was excited by her father's anxious care for her comfort, health and

happiness. Everyone was touched by his solicitude for his daughter. Jaya's father fulfilled her wishes, even if they seemed unreasonable in order to keep her happy. He overindulged his daughter and he killed her with kindness. Jaya acted without restraint and her actions remained undisputed and unquestioned. She took a firm stand on any and she was growing in confidence all the time. She was an arrogant and overpowering personality. Her father died when she was fifteen. Her father's death had created a vacuum which could not easily be filled. She went to pieces and the feeling of sadness caused by the loss of her father she had loved was upsetting her. The pain of separation killed her and there was a terrifying sense of emptiness in her. She was like a fish out of water. She was never at peace with herself, was always restless. Having no peace of mind, she struggled for an opening. She tried desperately to wriggle her way out. She struggled and screamed for help. Her sorrows pinned her down and she was at the end of her rope. She travelled on a lonesome road. Jaya's life twisted and turned. She did not fraternize with others and she never kept company with others. The whole world was laughing but Jaya was crying. She was in a tight spot.

Jaya was at last beginning to recover and she was left to cope on her own. She was too keen on marrying the best partner. Mohan and Jaya were very happy in the early days of their married life. Jaya went to Mohan's abode with great expectations she could not live in communion with her husband. Before marriage Jaya was a free spirit. She refused to be dictated by anyone. She always got the better of an argument. So with that same vigour and virility, Jaya entered into the gates of marriage. One occasion Jaya got angry with Mohan. It was her innate nature but her anger destroyed and devastated Mohan. Mohan stopped talking to Jaya. She was shocked to hear that she had upset her husband. She suffered from an oppressively dominant husband. He treated his

wife in a cruel and unfair way and not giving her the same freedom and rights as himself. Mohan's regime was an oppressive regime. Jaya did not poke her nose into her husband's business.

Jaya had learnt from bitter experience to hold her tongue. She was beginning to withdraw into herself. She was disgraced and stripped of her title. He had every right to be angry but she had no right to raise her voice or to stop him from going anywhere. She had to tolerate his words and actions with uttermost patience. **'I (Jaya) had neither any questions nor any retorts for Mohan now, and yet there was no comfort. So many subjects were barred that the silence seemed heavy with uneasiness'** (TLS 27). After the event Jaya never rode roughshod over him. Thereafter she became a chicken. Only in her dreams, she did give expression to her emotions, fears, doubts and anger. She was cowed by her husband and so she turned a coward. A husband can get angry with his wife, he can scold his wife, he can beat his wife, he can take her to task, he can give her an earful, but the wife has to deaden her feelings and her husband desensitizes her to sufferings. Through his long silence and harsh words, Mohan taught her a lesson. **A woman can never be angry, she can only be neurotic, hysterical, frustrated. There's no room for anger in my (Jaya) life, no room for despair, either.** Mohan had a stranglehold on his wife. Jaya's lips were sealed and she should not speak. She had soon learnt not to ask too many questions. She found out how to behave by learning from unpleasant experiences. **'I (Jaya) did not know what to say, how to react'** (TLS 32) Jaya gradually changed her attitudes about family life so that she behaved in a different way. Before marriage she spoke with force and arrogance but after marriage she, controlled herself by sheer force of will. Marriage brought her down and it made her lose power. Marriage spoiled her happiness. Jaya discovered later that she had made a mistake. Mohan and Jaya were

not a happily married couple. She was expected to show too much respect for him explicitly and obey him implicitly. She was forced to take her lumps. She should accept bad things that happened to her without complaining. She should dance to her husband's tune.

Jaya should do whatever her husband told her to. He dampened her spirits and her enthusiasm. She should spare her feelings. She should be careful not to say anything that might upset her husband. He treated his wife like a slave and he trained her to obey orders. If she revolted against her husband, it was considered to be a sin. If Jaya had not stepped into marriage, she should have spared herself from having to go through an unpleasant experience. Male chauvinist Mohan believed that men were superior to women and acted accordingly. After marriage Jaya had to sacrifice her life and her children for her husband's sake and eventually lead a hard life. Mohan could not check his anger but he was keeping his wife in check. She allowed him to do what he wanted without trying to stop them. Toothless jaya kept her mouth shut and she thought it better to make her criticism. If she toned down her speech; if she was tongue-tied; if she remained silent and if she was not a brawler, she was branded as a very good wife.

In Shashi Deshpande's novel *That Long Silence*, Jeeja's lot had been a hard one - a maid doing housework. Her husband was a bad lot. He had not done a hand's turn. He was useless and worthless. He was a waste of space and he was no match for Jeeja. Jeeja was the sole breadwinner of the family but her husband brought her to heel. She was kept under by her husband and he forced her to obey him by beating her. Jeeja lost face and she was treated with less respect. The problem of having no children was eating her all the time. In the midst of all her problems, she had done her duties with the utmost sincerity and diligence. She never pulled a face at her husband or anybody else. She never complained about her loveless

marriage and her good - for - nothing husband. Jeeja arrived at the right time and she never failed to keep her word. She did not waste time in gossiping or spreading stories about other people.

Many people expressed a strong preference for the reliable maid Jeeja only. She was never late for work and she made a conscious effort to get there on time. Her good manners earned her respect and admiration. Her promptness, politeness and punctuality were her distinguishing characteristics. Childless Jeeja was beaten until she was black and blue, covered with bruises, but she endured her long sufferings with stoicism. The pain was almost more than she could endure. Still she lived with him till his last breath. Women endure pain as a natural heritage. Having no children to wipe her tears off, having no shoulder to cry on, having no one to hold her hand, Jeeja felt all alone in the world and she stood alone as a helpless woman. Having no heir, Jeeja's husband thought that second marriage alone was the answer for the problem. So Jeeja's husband married another woman. Nobody stopped him and his wife Jeeja stayed out of his way. Women are silent sufferers at the hands of men. Jeeja steeled her heart to bear pain and discomfort without complaint. She lived for years in a perpetual state of fear, disquiet, anxiety, apprehension, agitation and tension.

In Shashi Deshpande's novel *That Long Silence*, Manda's family was living on the breadline and there was misfortune on every side. She led a life of misery and she never enjoyed a high standard of living or great prosperity in all her born days. Some people have got more money than taste but Mand's family was short of even the bare necessities of life. They were handicapped by poverty of resources. Manda led a wretched existence and she had always been surrounded with problems. She was under the yoke of poverty and poverty crushed all her hopes. Many children of her age go through life in a happy -

go - lucky fashion. Living in wretched conditions and poverty in one's old age is somewhat bearable and tolerable but living in misery and want in one's younger days is quite intolerable and unbearable.

Manda's whole life was a constant battle against poverty. Young people should be allowed to enjoy themselves while they can, because they will have plenty to worry about when they get older. Manda was worn out due to poverty but sufferings moulded her into a mature adult. She did not squeak when poverty squeezed her. She was old beyond her years. She was more mature and wise than was usual or expected for her age. Her father Rajaram was a rough - and - ready drunkard. His manners lacked finish and he was totally inadequate as a father. He did not earn his bread. He was a wasteful person and he never made his living. Even though their family was in low water Manda did not fume at their financial difficulties. It is frustrating to have to wait so long but Manda never felt frustrated at her father's inadequacy, she never tried to break ties with her parents and she never felt tired but she felt in her bones that she would succeed. She never acted or behaved in an ineffective or time - wasting way. She did not keep her head above water. She put her hand to the plough. She did

not watch folding her hands and she did not stand about doing nothing but she made herself useful.

Manda became a breadwinner at an early age. No one strongly advised against doing housework but everybody accepted her work more happily. For the sake of the family, she deprived herself of even simple pleasures. She had strong affection for her family. She was enthusiastic, cheerful and lively in the midst of a very difficult situation. She never pooped out. She was happy in her work and with her life. Progress was slow but she kept battling on. She did everything for the sake of her family. In spite of his drunkenness, Manda loved and respected her father very much. She sacrificed her life for her good - for - nothing father. Readers' hearts go out to Manda.

Abbreviations

Roots and Shadows - RS
That Long Silence - TLS

References

1. Deshpande, Shashi, *Roots and Shadows*. New Delhi: Orient Longman Limited, 1983. Print.
2. *That Long Silence*, New Delhi; Penguin Books, 1989. Print.

SHADES OF TRANSGENDER: A CRITICAL VIEW

SK.Hemalatha

Assistant Professor of English, Government First Grade College, Vijayanagar, Bengaluru

Abstract

Human world took comfort catering only to the two designated genders. It conveniently ignored the very existence of transgender. Majority feel transgender is an inappropriate and incomplete gender therefore referred to as neither male nor female. However, Transgender Studies which is receiving acceleration in the present decade emphatically declares transgender identity as no less than the identity of any other human of this world and it does not require the tag of either male or female gender.

The present paper takes interest in observing how transgenders are defined based on the variety claimed so far by transgender individuals. It also wishes to pose certain specific questions as to how can transgender subscribe to itself based only on the visible secondary sexual features? What does that really require a human to prove its gender? Can somebody break the mould of genders to an extent that a human need not rely only on its body to declare one's identity? Can we think beyond his or her? Are we addressing the different shades of gender as transgender? If so, what are the different shades of transgender? And how do they form? The observations are placed in the context of subcontinent society or India.

Keywords: Contemporary, Gender, Shades, Transgender.

Introduction

The late 20th and the early 21st century academia is involved in reversing the epistemological trajectory. The attempt covered the huge projects like, re-reading of history, re-writing of history, revisiting of cultural constructs, dialogue with the plurality of cultures, journey to the past, following the roots, study of the marginality, the concept of multi and interdisciplinary research, countering the western theories, and excavating into the indigenous. Such pursuits of the present academia are pushing the marginality into the center. Through such attempts not just the grand narratives are receiving reverse engineering treatment, however all small and big narratives of the marginality are being brought to the huge canvas of culture as a part of research to introduce new knowledge avenues. In the present context Transgender Studies is the result of such ambitious explorations. Transgender studies are the latest area of academic inquiry to grow out of the exciting nexus of queer theory, feminist studies, and the history of sexuality. Because trans people challenge our most fundamental assumptions about the relationship between bodies, desire and identity. In this context, one can acknowledge Serena Nanda's work *Neither*

Man nor Woman- The Hijras of India as a phenomenal anthropological work. Since then we can refer to different disciplines from art and humanities collectively working on transgender.

Analysis

Transgenders are in the considerable amount of history but hardly gets mentioned in subcontinent's main stream historiography. Thus, Transgenders come under marginality whose voices have been highly ignored by the human world. Transgender community is victimized by the gender specific frames. Their body is ridiculed, their sexualities are made fun of, their rights are denied. Their negotiation for gender identities has converted only into a hard-earned pity. However, of late, the area seemed to be developed into huge canvas with the activism of LGBTQAA communities across the world. Today many transgenders write for their rights. They form the center of many a significant study and the studies related to them are negotiating with issues like:

- How can the pain of mismatched body and mind be explained?
- One can understand forced emasculation or castration but how a self-willed castration or emasculation be understood? How can such 'urges' be explained?

- How does transgender explain femininity since majority of transgenders are from Male to Female?
- If all the genders are the result of construction, why cannot transgender be constructed with equal ease?
- How one can explain the fluidity between sex and gender in the context of transgenders?
- Whether transition of sex assure cure for gender dysphoria?
- Are trans women just like any other women whose body matches with her psyche?
- Are trans-men like any other men whose appearance match with their psyche?
- If to the rationale society genders no longer matter, why should transgenders matter? Why should our cultural presentations criminalize them?
- How far has the transgender activism come while asserting its identity through constitution of India?
- How come such emphatic community is still invisible to human cultural narratives?

Confirmation of CIS and Transgender

The studies on genders define gender as “the set of meanings the society places that are related to either being male or female”. Gender identity is confirmed through gender roles as the behavior, gender representations or expressions. It’s the way an individual chooses to present his/her gender to others through dress, speech, actions and grooming. However, the problem existed when gender is constructed based on the sex at birth. The various types of trans identity begins when assigned sex at birth fails to match with the declared gender or vice versa. The perfect male and the perfect female (as per the globally accepted norms of the society) come under the category of cis genders. They are considered shades of gender.

However, it is needed to be known, in the gender examination conducted by our society how many humans graduate with distinction?

Some lack proper combination of biological ingredients; some lose out on proper sexual organs; some have both the elements of male and female sex organs; some look male with strong feel that they are female and vice versa. Some have ‘XXY’, ‘XYY’ like variant confused chromosomes that cannot tell male from female or vice versa. Some are perfectly alright with anatomy and psyche but their sexuality will be towards the same sex. Some cannot follow the lessons of cultural orientations (for they are pressed by yet to be identified something else) properly hence most men behave womanish and in the similar fashion many woman express masculinity. Humans are trapped in their own body and psyche in the name of gender and struggling very hard to prove to some assigned gender identity. They question normativity of any gender and express fluidity of gender.

Shades of transgenders

Of late theorizing of genders is given a turn of screw. Earlier theories on gender concentrated upon cisgenders. Cisgenders are the people who are straight, whose assigned sex has proper equation with the assigned gender role. Judith Butler in her work *Gender Trouble* observes, “gender is an identity constituted in time, instituted in an exterior space through stylized repetition of acts.” She continues, “The effect of gender is produced through the stylization of the body and, hence, must be understood as the mundane way in which bodily gestures, movements, and styles of various kinds constitute the illusion of an abiding gendered self.” The very idea that the gender is the result of cultural production has complicated the gender issues. The contemporary meaning of the term ‘gender’ is receiving different perspective not just because feminists have better description of it, but also for the attempt of this while achieving adequate explanation for the identity of transgenders. The so far held definition of body, sex, psyche along with the cultural construct while defining

masculine and feminine gender is receiving interrogation. The human cultural narratives across ages seemed to have recognized and documented only two genders, male - the first and female - the second. Until recently any gender variants apart from these two genders were considered natural deformity. Their unaccommodating social skills/ behaviors were considered disorderly. The transgender identity was jeopardized due to apparently not convincing equation found between their secondary sexual features and the assigned gender role. A Transgender is someone who does not confirm to traditional definitions, behaviors and roles of the male or female concept. A man may think of herself as a woman stuck in a man's body or a woman stuck in a man's body or a woman thinks of himself as a man trapped in a woman's body. Riki Wilchins in her work "*Queer Theory and Gender*", identifies Gender Identity as that "inner sense most of us have of being either male or female." She further states, "The term has its origin in psychiatry (Gender Identity Disorders), it is most commonly used to refer to transsexual and transgender individuals who are the most at risks of feeling some discordance between their bodies and that inner senses". However, such disorderly presentation of transgender psyche no more held valid, in fact this has been replaced with better expression called gender dysphoria. A transgender is someone who does not confirm to traditional definitions, behaviors and roles of the male and female concept. A man may think of herself as a woman stuck in a man's body. The gist of the entire identity and its crisis lie in figuring out such expressions by some human beings. This leads to the conceptualization of misgendering. For transgenders, misgendering happens because they feel gender dysphoria, whose other conditions are dichotomy, difference, gender segregation, gender oppression and gender crisis. For cisgenders, misgendering happens for they suffer from transphobia, where cisgenders

feel fear or hatred for transsexuals or trans individuals. Such is the impact for misgendering that the very physical, psychological and social identity of trans people not only remains unacknowledged but also suffers from transphobic trolls, callousness and cruelty also being denied of human rights.

The fluidity of genders are shades of genders. In fact, the so called perfect man and the so called perfect woman are also the part of fluidity of genders. However, they enjoy the privileges of the society where as many other shades do not enjoy. There are many people around us who cannot give confirmation of the kind of gender which our cultural construct expects. Not all the persons who wear sarees are women, and not all the persons who wear pants and shirts are men. Not all the persons marry the opposite sex; not all the people feel manly even though they have body of male; not all the women feel they are women even though they have body of female. They present and represent sex and gender which is unacceptable to the mainstream culture. Until recently they were willingly ignored by the human culture. Hence majority of them lead the life of obscure. Today their voices are getting momentum. People have started listening to them.

Our innumerable historical narratives of ancient India do document the presence of people, who are referred to as "Neither male, nor female". Across studies they are classified as Transgenders. The transgender is an umbrella term that covers LGBTQAA. Lesbians - (Who are biologically, psychologically, socially female, but they exercise their sex preference towards female only. Gay- (the male version for the same sex consummation); Bisexuals- whose sex preferences for both male and female; transgender- a castrated/ non castrated/ both sexual organ person prefers any one gender identity and may be lesbian, gay or bisexual (A person who is a member of a gender other than that expected based on anatomical sex); queer- (includes drag queens or transvestites) who

cross dress, overtly dress and lives like both genders choosing one at different occasion; Asexual- who denies any identity; Allied or All.

Transgenders of India

The transgenders in India form a community who are in variety. *Khojja, Pottai, Aravani, Kinnara, Mangalamukhi, Jogappa, Kothis, Chakka, Tirunangai*, Drag queen, Third Gender, Third sex, Number nine and Two spirited and many other parallel names available across languages and cultures, however the open gays and open lesbians are among the very few to declare their identities. Irrespective of their gender variables they are normally referred to in the social world as Hijras. No other communities of transgenders across India seems to have evolved as emphatically and efficiently as hijra households in the northern part of India. More over there are references as to how many other transgender communities from the south join them and follow hijra's Guru-Chela culture to survive in the society that has outlawed them. Hence the term hijra has the potential to represent the entire transgender communities of India. According to a source, the term Hijra in its ideal form is derived from Urdu word *hijr* which means soul and is a South Asian term containing the description or a belief of south Asian culture. However, for the Mughals hijra meant a connotation for the base humans. According to Serena Nanda, "Hijras are religious community of men who act like women who demonstrates ambiguous sexual nature". Basically hijras are males who adopt

feminine gender roles and mostly appear in the attire of females.

Conclusion

Today in India we have many organizations of transgendered people fighting for the transgender identity. This in fact consisted of the community where majority of them have forced castration on themselves to become the gender into which they are not naturally born popularly known as MTF (male to female) and FTM (female to male). Their such daring choice challenges the very core of definition of sex and gender. Some of the prolific trans-activists and trans-writers are, A Revathi and Vidya from Chennai; Laxmi Narayan Tripathi from Mumbai, whose autobiographies and memoirs could spread the wave of transgender identity in India.

References

1. Crisp Richard J. *Social Psychology- A very short Introduction*. Oxford: Oxford University Press, 2013.
2. Guerin Wilfred L. at al. *A Handbook of Critical Approaches to Literature*. New Delhi: Oxford University Press, 2006.
3. Kaplan David Glover and Cor *Genders* London and New York Routledge Taylor Fracis Group, 2007.
4. Nanda Seren a*Neither Man nor Woman: Hijras of India*. NewYork, Wadsworth Publishing Company, 1999.
5. Reddy Gayathri *With Respect to Sex-Negotiating Hijra Identity in South India*. Chicago, University of Chicago Press, 2005.

THE THEME OF RACIAL PREJUDICE IN THE SHORT STORY MR. KNOW-ALL BY SOMERSET MAUGHAM

R.Janani Iswariya

Assistant Professor in English, Loyola College of Arts and Science, Mettala, Namakkal

Abstract

This paper mainly focuses on how Westerners sense about the people from Eastern countries. Though the Oriental people have knowledge, they are not accepted by Westerners. They have to racial discrimination and they are in the state to prove their talents and benevolence to the society. This is a main point which was carried out by Maugham in the story Mr. Know-All. Westerners have sense of superiority that leads them to prejudice about others especially Colonized people. Racial prejudice and reconciliation are the main aspects of this story. Here I have discussed the narrator's prejudicing mentality and at the end of the story how he changes himself by understanding the true nature of Max Kelada, a Levantine. He criticizes himself for his own behaviour. Racial discrimination happens everywhere in the world but the people can know only through the literature. Literature is the great protagonist to influence people and makes them to grasp their own mistakes. This has been proved in this short story.

Keywords: Racism, Levantine, Prejudice, Generalization.

Introduction

Literature plays a vital role in the society. Because it echoes and records what is happening in the society. Literary authors use the literature as their weapon to portray the society. The authors of each age writes about their contemporary period. It used as record to know about the peculiarities of the particular period. We can understand the culture, tradition, social behaviours of the people, the standard of language, the status of women and the social contextual through the literary works. Because it mirrors the society. Literature is in various forms such as poetry, prose, essays, literary criticism, short stories and so on. Even media comes under literature. But now-a-days it does not work properly and it does not validate its duty. It becomes slave of those who are in power. It loses its originality. But in the history, we can see the power of literature. Literature gives a great influence in the hearts of the people. Here, I would like to share an example for this argument. We all know Mahakavi Subramaniya Bharathiyar. He wrote so many xenophobic poems. He awakened the people against British Colonies through his writings. Like this we can give a plenty of examples from the history. This shows the importance of literature. Here, I have taken a short story Mr.

Know-All written by Somerset Maugham. This story depicts the prejudice because of racial discrimination. And finally the narrator of the story realizes his mistake and understand the true nature of the main character, Mr. Max Kelada. The narrator understands that we should not judge book by its cover. The short story *Mr. Know- All* reflects the mind-set of the Westerners on Oriental people short time after I World War. We can understand the tendency of Westerners and the state of Colonized people.

The Story

Mr. Know- All is a story with a moral lesson. The subject is simple. A rich British merchant of Oriental origin, called Mr. Kelada, meets a group of Westerners on a ship sailing across the Pacific Ocean. The ship travels to Yokohoma, Japan from San Francisco, U.S.A. Mr.Kelada's cabin-mate, a British citizen who is the nameless narrator of the story, dislikes Mr.Kelada, the Levantine jeweller, and proves to be a real gentleman when he sacrifices his own pride and reputation to save an American lady's marriage. As a result, he earns the respect of the narrator.

Hostility and Racial Prejudice of the Narrator

I was prepared to dislike Max Kelada even before I know him (1st line).

This is the opening line of the short story *Mr. Know-All*. The opening line itself reveals the hostility of the narrator on Max Kelada who is Levantine business man, who was not British, but a native one of the British Colonies. The narrator says that he dislikes even the name of Mr. Kelada. He expects that his cabin-mate should be Smith and Brown from his own community. But unfortunately he shares his cabin with Mr. Kelada. He is influenced by prejudiced society. That influence reflects each and every word of the narrator in the beginning. He has the sense of superiority on the Oriental and Colonized people. Not only the narrator, the ship filled with Westerners. All the Westerners feel the same as like the narrator. They criticize Max Kelada and give the nick name Mr. Know-All, which shows they are not ready to accept the knowledge and jovial behaviour of Max Kelada.

The opening paragraph of this story have so many words which reveals the close-mindedness of the Westerners towards people from other societies. Ex: *the closed portholes*-explains narrow mind-set of the Westerners. People who are prejudice tend to blame the targets of the prejudiced feelings, while failing to look at their own inner darkness.

Are you English? I asked, perhaps tactlessly(para.9)

This line explains the awful feeling of the nameless narrator. Because Max Kelada starts to speak in English when he enters into a cabin. He says that he was glad to know that he boarded with an Englishman. It shows an innocent behaviour of Max Kelada. But the narrator shocked to see a Levantine with good British English. He is not ready to believe Kelada's fluency. He had a thought that native Britons can only speak good English. In this place also we can understand the prejudiced behaviour and racial discrimination. The first episode of this story completely discusses the racial discrimination among the Westerners.

Cultured Pearls and Real Pearls

In the second episode, we are going to see the other set of Westerners along with the narrator. They are Mr. and Mrs. Ramsay. Mr. Ramsay was in the American Consular Service at Kobe, Japan. He is from the Middle West of England. He came along with his wife. He is very argumentative and dogmatic personality as Mr. Kelada. Mr. Ramsay has also dominant Western attitude. He had an argument with Max Kelada. Because Mr. Kelada says that he is going for pearl business to Japan. He participates and organizes all the events which happened in the ship. This irritates all the Western people. That irritation reveals by the character Mr. Ramsay. He tries to fool Max Kelada by testing him. Mr. Kelada boasted himself on his knowledge of pearls. Mr. Ramsay does not ready to accept Kelada's knowledge. So he wants to examine him. As Mrs. Ramsay was wearing a string of pearls. Mr. Kelada announced that it was original pearls which cost 30,000 dollars. But Mr. Ramsay says that his wife bought it for 18 dollars. Mr. Kelada looks at the pearls through his magnifying glass. He came to know those are real pearls. He becomes ready to reveal the truth to Mrs. Ramsay but her eyes are different to tell the truth. Mr. Kelada understands the critical situation and says that the pearls are good imitation. In that place, we can understand the good heart of Mr. Kelada because he doesn't want to spoil the happy and conjugal life between Mr. Ramsay and Mrs. Ramsay.

At the same time, Mrs. Ramsay's character also reveals in the place. She betrayed her husband when she was alone in New York. In the beginning of second episode, the narrator said that she looked very modest, perfect and adorable. But her character is utterly different from her appearance. Likewise, Mr. Kelada who has been considered a pushy, inconsiderate and vulgar person turns out to be a real gentleman who saves Mrs. Ramsay's marriage. The narrator undergoes a change, when he realizes

that Mr. Kelada behaves considerately with Mrs. Ramsay, he says *At that moment, I did not entirely dislike Mr. Kelada.* (Last para.) He sees Mr. Kelada as a man of honour.

At first glance, real pearls and cultured pearls look the same. But only a closer scrutiny can reveal what is real and what is imitation. The same goes for people. The people from the same nationality seem the same. But only when we get to know them, we see that each person is different.

Conclusion

After reading this story, I realize the importance of humanity, love and relationship day to day life in one point. I consider Mr. Kelada is the greatest man in the world by humanity. Because he taught me 'fight is not a right way to win the people but get success through our selfless love and humanity'. And in another point, Generalization and racial prejudice is not a right way to judge people. Generalized and prejudiced mentality of the narrator changed at the end of the story because of the good qualities of Mr. Kelada. We should

not judge people by their appearance. This story shows the difference between appearance and reality. Mr. Kelada is hated and discriminated by others because of his colour and appearance, but he loves them he is so frank, helpful and talkative. At the end of the story, he makes them realize the importance of love. On the other hand, the story also depicts the dual nature of women. Mrs. Ramsay looks very good and honest wife but she involves in the unethical love affairs with other men in the absence of her husband. Therefore, the quote *Don't Judge A Book By Its Cover* is relevant here. This short story acts like a mirror which reflects racial discrimination of Whites against Blacks. By this way, we can realize Literature as powerful discourse.

References

1. https://www.academia.edu/6487957/An_analysis_of_Mr_Know_All_William_Somers_et_Maugham
2. <http://sittingbee.com/mr-know-all-w-somerset-maugham/>